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HEAVEN'S METAL

LANNY CORDOLA

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IN THE HOUSE OF THE LORD WITH LANNY CORDOLA

Lanny Cordola, who used to busy himself in prominent bands like Giuffria and House Of Lords, is now throwing himself head-first into projects like Magdallan, his recent solo album and producing groups like Ransom. Heaven's Metal caught up with this guy and got him to quit hanging his guitar collection on the wall long enough for the following interview.

**How did you come to know the Lord?

"Well, I was raised in the church," begins Lanny, "and kind of drifted away for a while. Then, a few years ago, I started working with Ken Tamplin and I started getting back into reading the Bible and just getting my spiritual life back together again. It was pretty amazing: some of the stuff I had read prophetically, especially in some of the studies by Chuck Missler and Hal Lindsey. I started re-establishing my faith and whatnot, and continued to try and move in that direction."

**What was your first reaction when Ken walked in the room or when he first mentioned...or when you first knew he was a Christian? What was that like?

"Well, I've always considered myself a Christian, so I never had a doubt of whether or not there was a God. It was just a matter of moving in that direction or not. I've known Ken for probably about ten years or so. I used to give him guitar lessons way back when. He'd come in. He never pushed it on me. I don't think that it would have done any good. In fact, a couple of days ago Nuno Bettencourt called Frontline, asking to talk to me. It was pretty interesting. The guy was sittin' there going, (in Lanny's best imitation Italian accent) 'So tell me, what are you doing with this Jesus stuff?'

"I'm like, 'Hey dude, it's like, you gotta believe in something, and I believe in the Truth, man.'

"He goes, 'How come every time I talk about Jesus my hands start getting sweaty?'

"I go, 'Well dude, it sounds to me like you at least ought to check it out, man.'

"It's just funny--some people's reaction--they feel like they've got to give something up in order to believe in the Creator. I didn't find that the case at all. The stuff that I gave up was stuff that I wanted to give up, and needed to give up in order to be a better person. God doesn't make these rules to be mean. He makes these rules, because He knows that if you take drugs it's going to screw you up emotionally and physically. If you abuse alcohol, it'll do the same. If you do certain things, it's going to mess you up as a person. It's not because He's being mean. I think that's what I discovered. Also the fact that, if I do mess up, if I do make mistakes, it's not going to send me to Hell. I always figured, 'Oh, I'm going to go to Hell anyway,' and then when I discovered Ephesians 2:8 & 9, it put a whole new perspective on it. It's not up to me any longer. That was very eye-opening.

"I read a lot of stuff about Islam, Indian and Eastern religions and it just seemed to me that all of 'em, when you go back to the end of it, they all seem to fall apart. It's pretty frail and pretty self-centered, rather than God-centered. If you're going to depend upon yourself, ultimately it falls apart."

**It's funny you mentioned Nuno Bettencourt of Extreme. I did an interview with the singer, Gary Cherone, who, come to find out, is a Christian. I did this interview before they struck gold with the singles and everything. I got the impression that Gary didn't push it on the band members, but he told me all the band members knew what he believed in.

"When they see that I'm not riding around in sheets and selling Bibles to them, they're more intrigued."

"I think that pushing it on people is a major mistake. In fact, it was weird, because Nuno obviously wants to know some stuff. For me, I couldn't ever just believe out of blind faith. I said, 'God, prove it to me.' I got into the technical stuff first. I think that's what really hit me a lot. A lot of that stuff I studied is really interesting: how it applies now to the world scene, with the 'New World Order' and with Russia falling apart; how it kind of fits into Daniel 7:23-25--the revival of the Roman empire--and at the end of this year, when Europe unites for the first time since 500 A.D., that's pretty mind-boggling stuff, and it's all in the Bible.

"People can deny it if they want, and even Nuno, who's very embryonic stage-wise in his talk, he gets nervous. I said, 'Hey man, let me send you some of this stuff.'

"He's like, 'No man, don't be sending me nothing,' like I'm going to send him a bunch of tracts or something. If someone sends me tracts...I'm not interested in reading tracts. I'm interested in reading the meat and potatoes. I don't like the surface stuff. I want to know why and how. I think it's really interesting how the Bible talks about the total destruction of Babylon and the rise of Babylon being the economic center of the world in the end times. It talks about the exact location at the plane of Shinar in Zechariah. Watching all this stuff happen... We could've very easily destroyed Babylon, but it says it's going to be destroyed. Babylon's never been totally destroyed.

"So, although in the last few months I haven't been able to study like I have in the last few years prior, it's really interesting. In fact, it really influences the music that I write. It influenced the Magdallan album a lot too, lyrically. It's definitely thought-provoking. I wish everybody could read this stuff. I recommend anything by Chuck Missler or Grant Jeffries, like his book--Armageddon: Appointment With Destiny. In fact, I got that book to Steve Perry. He's pretty mind-blown by all that stuff."

**How'd your experience with House of Lords go?

"Well, that's kind of where I went through the plethora of emotions, knowing that I didn't want to be doing that anymore, working in a band. It wasn't the band, it was mainly one guy in the band who was very dishonest. It brought the worst out in me. I was just frustrated musically, spiritually, and everything. So, when I got home from the tour in '89, I hooked up with Ken and we clicked real well musically and we started getting into a lot of stuff: the Bible, the political scene, and how it fits in with these computers that are going on in Australia, and a lot of stuff. It was a pretty exciting time that first year. I wanted to be in a situation where musically I could do whatever I want and have no rules musically. I wanted to write whatever I wanted to write, whether it be a simple little thing or a complex thing.

"For so long I'd been in a situation where, 'Oh, we've gotta sound like Whitesnake,' or 'We've gotta sound like Journey,' whoever is the big, hot band at the time. That's what House of Lords was predicated upon--being the next Whitesnake. Well, then Whitesnake wasn't happening anymore. The singer for House of Lords is awesome. He's a great talent, a great guy. The bass player and the drummer were both excellent people, but when you have one person in the band who was kind of calling the shots, with people like Gene Simmons involved telling you what you have to do, it's just not a very creative environment. It becomes corporate, and they weren't paying me, so it was like, 'Why am I sticking around here?' That is why it was time for me to leave."

**How did the guys in House of Lords and other people in the music industry--

guitar magazines and stuff--how did they respond to your faith?

"I'm not out there trying to sell them anything, so I think, more than anything, they're a little curious; but then, when they see that I'm not riding around in sheets and selling Bibles to them, they're more intrigued. My new manager is the guy who manages Genesis and Phil Collins and whatnot. It seems like everyone has had a bad experience with some kind of Christian organization or whatever, and when I sit down and tell them where I'm at, they really respect it and are much more open and responsive to listening to what's happening. It just seems like when they read about the Swaggarts and the Bakkers and that kind of stuff they really get turned off. It turns 'em away. Basically I say, 'Hey, if you're gonna base your eternity upon two men who are obviously very weak, then it's pretty sad,' because it could happen to any of us. We're all capable of falling into that. Like it says, 'Power corrupts and absolute power corrupts absolutely,' and I absolutely believe that."

"Ken and I read a lot and, when we read something, we want to put it in a song."

**Tell me about the Ransom album.

"It was a tough record, because the band was really young, but it was really cool. I really liked a lot of the stuff that was done, and taking their ideas and molding them. This was really, in my opinion, their first album. (They're) Just really starting to get themselves a style. The three of them are really capable of doing some really good stuff. They're really good people. To be able to watch them grow in the six weeks that we worked together was really exciting.

"They've got some really good songs. There's some good lyrics. I really tried to keep them from being typical. I'm really not into writing the typical things. I think we did that. We came up with some pretty interesting song titles. We've got 'Soul Hymn,' and we've got a song called 'Prayer Asylum' and this really cool song called 'Watching Over Me,' which we use a children's choir on. We got to do some pretty interesting stuff. Definitely, we spent some time on it, that's for sure. It wasn't a rush job. There's some neat vocals and some good background vocals. Oz Fox came down and played on a song, called 'Sister Blue,' which was like an acoustic thing which was pretty cool. (Overall) It was hard. It was a lot of work."

**How long have you been twisting knobs and producing sounds and stuff?

"Actually, I've worked with some pretty cool producers, like Richie Zito, who did Heart, Cheap Trick, The Cult, and White Lion. I worked with him on the Sam Kennison album in '88. I've worked with Andy Johns, who's done Van Halen and Zeppelin; and Pat Glass, who's done Night Ranger. You just get in there and watch what these guys do and see how they do things and just learn as much as you can from 'em. In essence, this is probably the fourth production I've been involved with, but the first one where it's totally just me. That was cool, it was like not having anyone looking over my shoulder, saying, 'Oh, we can't do this. You can't do that.' It was like, 'Yeah we can--trust me.' That's the creative thing that you become accustomed to.

"I feel like working in this end of the industry has been really great to kind of establish my producing chops. I'm not going to be getting into doing a lot of it. I'd like to maybe do one or two productions a year besides my own stuff. I don't want to become a full-time producer. It's not my goal. I wouldn't want to do five or six albums a year. I wanna be able to do my own stuff and tour. I have a lot of projects of my own that I wanna do. I have a Blues band. I'm working on a Rock Opera. I'm writing my own songs and instrumental stuff.

"I want to do a Jazz album with Brian Bromberg, who's a good friend of mine--an excellent bass player. I'm in a Jazz band with Tim Bogart, who used to play with Jeff Beck. Hopefully this year too, I want to do an acoustic guitar record of going around to all the great cathedrals of the world and recording at 'em. It'll be a kind of educational and historical thing, making the whole package an interesting story. To me, it's just trying to do something that's different. There's so many things that've been done, you know. I got so wrapped up into the corporate end of things, that now I just feel like I'm freed up to do what I want."

**Those are some great ideas. Don't let anybody stop ya.

"Thanks, I appreciate you saying that. I've gotten a lot of support since I've gotten involved in the (Christian music) biz. That's really great. It seems like people are much more open to respond to a lot of these ideas, where if I was to ever mention these ideas to Gene Simmons, he would've laughed at me. Which is okay, because we've had some interesting conversations about the Bible. He knows the Bible very well. You've got to get up awful early in the morning to stump that guy."

**Is he pretty much vehemently opposed to Christianity?

"Oh yeah, totally. That's okay, he knows some stuff. We had a song on the Magdallan album called 'Dome Of The Rock,' and he goes, 'What's that?' I told him the story about Israel and so on.

"He goes, 'You buy that stuff, huh?'

"I go, 'What do <u>you</u> buy? Do you buy just trying to control people and manipulate 'em and own 'em?'

"'Yeah, what's wrong with that?'"

"I said, 'Well, you've got to wake up in the morning and look at yourself, brother.' I'm not trying to sell him anything. I just lay the facts out and let God sell Himself."

**How was he involved in the Magdallan project?

"He wasn't involved at all. He was just mad because we didn't sign with him. I didn't want to; I've been with him. We had something else come up--this thing with Chameleon, who offered us a better deal. I like Steve Powers, the president there. Unfortunately, that whole thing fell through. In the interim, the record will be out this month. It's the best record I've ever been involved with. Ken feels the same way. Lyrically and musically, it's a real cool step in the right direction. I just listened to it the other day and went, 'Cool--the stuff's still holding up. It's not dated or anything.' We made a conscious effort to not make it dated, so it wouldn't be out of date in a year."

**What's the status of Magdallan at the moment?

"Once the album's out, only God knows. I don't know for sure. We're talking about doing something. A tour is possible, but there's nothing close to anything being done yet. I wouldn't want to do it unless we had top-notch players and everything was done right. I like to work with Kenny. He's a very talented guy. We'll see what happens. He's got his things he wants to do, and I have my things I want to do. Musically it was very satisfying."

**Would you like to comment on any of the songs on the Magdallan project?

"They run the gamut from a bunch of different topics. Some of 'em are pretty autobiographical, like 'House Of Dreams,' which is basically where I've come from. 'Dome Of The Rock' is really prophetic about the Dome of the Rock, where the Israelis want to build their temple, which, we all know, is the place where the anti-Christ is going to go in and defame it. Now they've discovered that they can build it next to it. It's a big hot spot right now. Although the Israelis control Jerusalem, the Arabs control the Dome of the Rock. The song 'End Of The Ages' talks about that, too, and how different rulers throughout time have tried to unite the world to no avail, because it's, like, not the time. That's kind of the theme of the record--the 'end of the ages' thing.

"'Radio Bikini' is about the first testing of the nuclear weapons at Bikini Islands, commenting on man's inhumanity to man--how, when we're left to our own devices, we tend to foul things up. 'Cry Just A Little' is about the streets, crack babies, and the cycle about how we don't really educate people. We throw 'em on welfare, but we don't really do anything for 'em as far as educating them and getting them out of there. All the songs really have a meaning to 'em. Each one of 'em is kind of where we were at during that time. It's pretty neat to look back now and go, 'Oh yeah, I remember reading about that.' Me and Ken both read a lot and, when we read something, we want to put it in a song."

**I didn't know that the song "Cry Just A Little" was about that. To me, that seemed like one of the only songs that was about generic relationships.

"ELECTRIC WARRIOR, ACOUSTIC SAINT was the highlight so far of my musical career."

"Exactly, but it's not. Listen to the first line. It's, 'Oh mother dear, it's cold in here/ Can you feel my pain inside of you?' It's about a baby inside the womb who's being fed crack cocaine. I was reading a story about that, where they talk about the children. When they're born they come out shaking. It's very disturbing. When drugs are your solace, it's real sad. I can relate to it a little, since I've taken drugs and drank a lot. So, I don't put those people down, because I know what I'm capable of. If I was poor and down and out and had nothing, I could be doing that. Fortunately I'm not. So, that's what that whole song is about. If it helps one person, it was worth it. I think the only song that was kind of about surface stuff was 'Wounded Heart.' We kind of wrote that for Cheap Trick, and they were going to record it, and then they decided not to, so we recorded it."

**How did Gene Simmons and some of the Chameleon people feel about some of these lyrical ideas?

"Chameleon was fine with 'em. Gene seemed to be, because he's into anything that's got Rock in it. He hated 'Radio Bikini' and stuff like that. He was like, 'No one cares about that stuff.'

"I said, 'Yeah, well I care; Sting cares--he writes cool lyrics. Billy Joel cares and Don Henley cares.'

"'Yeah, well you're not those people. You're a Rock 'n' Roller. You've got this image to maintain.'

"'I don't want that image. I want to be an artist. I want to say what I want to say. I don't wanna be just writing 'Up all night/sleep all day,' and 'Lick it up.' I have no interest in writing that, Gene. If you're gonna sit there and rank on my lyrics to 'Radio Bikini'...yet you write 'Lick It Up."

"He goes, 'Well, it was a big hit.'

"'Well yeah, it was a big hit to a bunch of idiots. I don't want to write to a bunch of idiots. I want to write what's on my mind. You sell the people short, man. People look up to you and you abuse it. You could be a real major positive influence...' and in some ways he is a positive influence, because he doesn't drink and he definitely puts drinking down. Well, that's great, but it's like, if people are gonna grow up to be like Gene Simmons..."

**Any other comments on your album that you'd like to make?

"Just that it was the highlight so far of my musical career. Being able to explore the different styles, and not have any musical boundaries. Good or bad, I take all the credit or all the blame. Frontline basically gave me the carte blanche to do what I wanted to do. I even said, 'Man, are you sure you don't want to come down and check it out?'

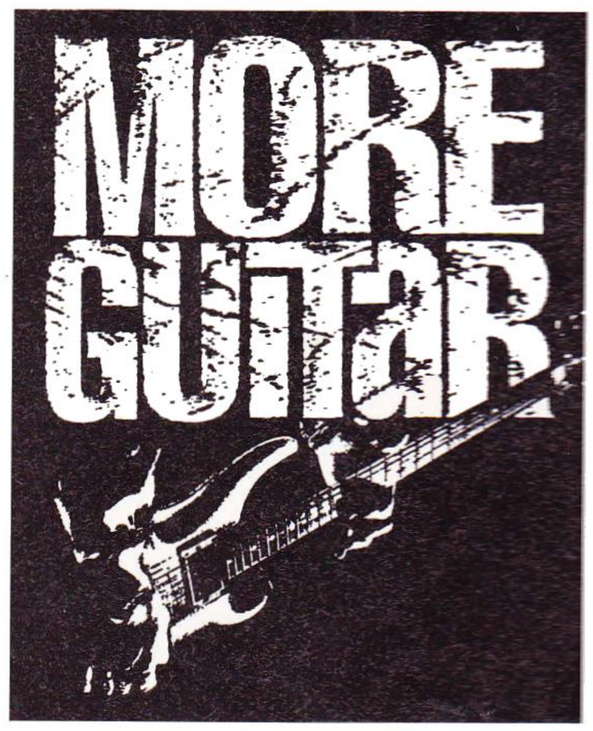
"And they were like, 'No, no, man. We just can't wait to hear the final thing.' They were, like, totally into it. It was great. I felt like I wanted to throw a couple of things in there that they could work with, like 'Shadows Over My Heart' and 'Summertime,' but those were songs that I would do anyway, so it wasn't like I ever felt like I was under any kind of constraints at all. I felt like, 'Hey, if one person buys it or 100,000 buy it, it doesn't matter, because it's a very honest record. It's very much me.'"

**Do you have guitar sponsorship?

"Yeah, I use Carvin guitars and Peavey amps and La Bella strings and Taylor 12-strings. I like Gibson acoustics, their banjos and mandolins. All those companies have been real fair and good to me. I have an old lap steel slide that I used on the Ransom album. I played on one song with Oz and Michael (Preciado). It's really cool. It's all acoustic. I think that's kind of one of my little trademarks. With the Magdallan album there's an all-acoustic song. I sat down with Ken and said, 'Ken, I want to do an all-acoustic song.' He was totally into it. We used harmonica, violin, six and 12-string acoustics, acoustic drums and acoustic bass. Then, on my record I did a lot of all-acoustic songs, like 'When Shiloh Comes' and 'Vindaloo' and 'Hungry Hallow.' Now, with the Ransom project...knowing where they're coming from musically, and the groups that they like, I said, 'A lot of these groups do acoustic things. You guys should do one.' All of a sudden they come up with this thing and I was like, 'Cool.' It was one of my favorite songs on the record. Lyrically, it has a cool little vibe to it. Oz was like, 'This is cool. I want to play on this.' I said, 'Come on down.' So, it was fun. It was a real interesting thing. I think it shows him and the band in a different light."

**We're doing a guitar give-away with you.

"Yeah, that's cool. I had a real successful one with House Of Lords and Hit Parader. It was the largest reception that they'd ever gotten in a contest. People like free guitars, and I don't blame them. I think I might register myself!" **HM**



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Ransom Notes

Ransom, that female-fronted Metal band first heard on the CALIFORNIA METAL II album with the ripping cut "Sin Killer," is out with its debut album, building upon its Hard Rock foundation with strong material. Heaven's Metal caught up with the band to find out what's been happening with these Californian rock 'n' rollers.

**Why don't you give us a brief history of Ransom?

"I was involved in the secular music scene," explains bassist Michael Preciado, "and, as soon as I came to the Lord, I really felt Him telling me to use the same tool, but to give it to Him and dedicate it to Him. Basically, that's what I started doing. I ran the ads and Lisa came around first. Later we added the other members. It's interesting to look back now and see the motivation we have--being to tell kids about the Lord. If you would've asked me about that six or seven years ago, I'd say, 'No way!' I couldn't ever picture myself doing something Christian."

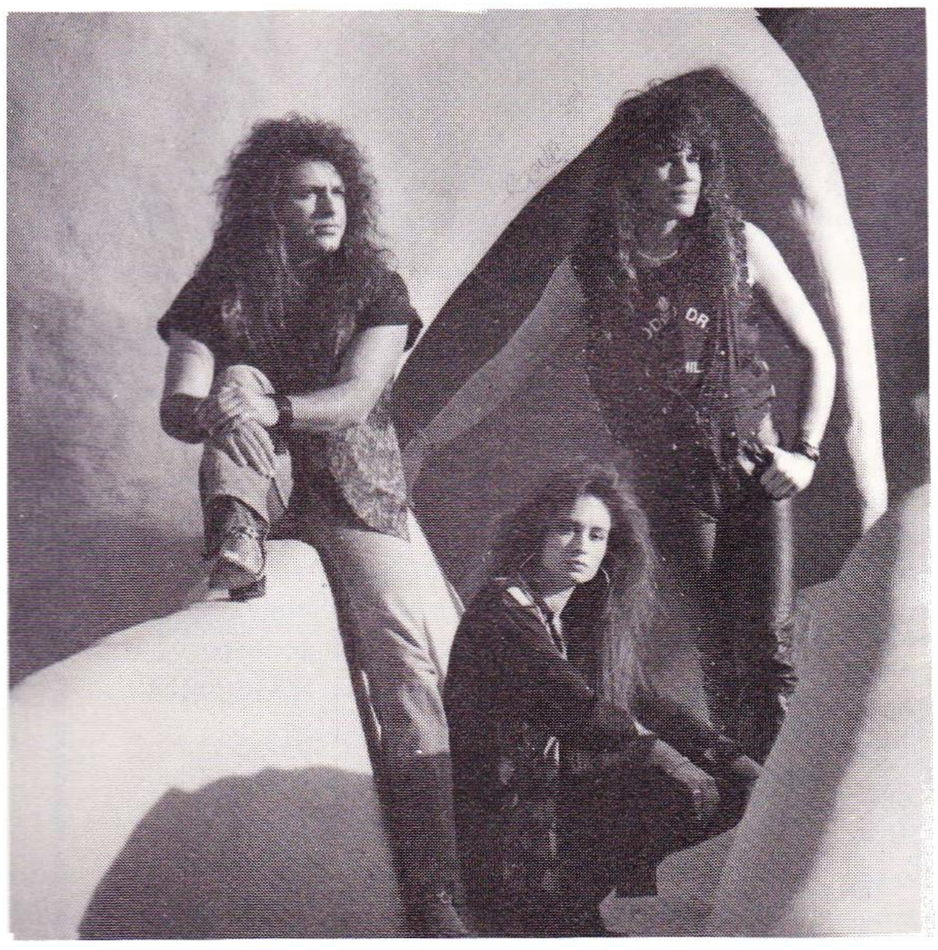
"At the time, we were called 'First Aid,'" adds vocalist Lisa Faxon. "Then the story broke out about AIDS being such an epidemic. We decided, 'Well, we wanna change the name, because we don't want people to think we were the ones to have AIDS first or something like that.' So, we went ahead and changed the name to Ransom about four years ago. We've just been going strong ever since, taking it one day at a time. The only down time the band has ever had is when we're just looking for musicians. For some strange reason, we've always had problems with drummers. So, when Dave Holman left the band, we picked up Randy. At the moment, we are drummer-less again.

"Randy quit about a week before we went into the studio, so we had to hire a studio musician to come in. We hired Joseph Galletta, who used to be the drummer of Shout, to come in and do all the drum tracks; and he basically did everything in three days. It was really amazing. We had three days to practice with him and then he only took three days to get the drum tracks down."

**How'd you get involved in music?

"Well, I've always loved music," says Lisa. "My father was a musician. He always sat around playing his guitar and singing to us and stuff like that. I think I owe a lot of that to him. When he was doing those things I wasn't real on-fire about music or anything like that; I think what he did inspired me later on to get involved in music. I got really, really involved when I was in Junior High and Heart became kind of like a cult band. You know, they had a little cult following. I remember I used to ditch school and stay home... I had all the Heart albums and I used to stand in front of my mirror and pretend that I was Ann Wilson. It kind of progressed from there. I contribute a lot of it to Heart. If I had never heard of them, I may not be sitting right here talking to you.

"That's how I started. I started singing and stuff and I realized, 'Hey, I can carry a tune,' at least I think I can (laughs). I just played with a couple of local bands, you know, high school-type stuff, and I started singing in church, and then Ransom evolved. I still sing in church. I love Black Gospel, so I sing a lot of old Gospel tunes and some new stuff that's coming out, like the New Jersey Mass Choir. I try to get our choir director to incorporate a lot



of that. There's just so much emotion in there. I just love it. I love everything about it. Like I say, 'If I wasn't born white, my second choice would've been black.'

"Eventually--I know Ransom isn't going to last forever--that's something I'd like to do: just sing, whether I'm singing in church or, if God wills, I'm taking Him to the streets, whatever the case may be. I think I'll always be singing, because it's something I love to do. It's in my heart. It's in my soul. I can feel it. If I couldn't sing again, it would be like cutting off my arms and my legs. I would feel handicapped if I couldn't sing. So, I think that's something I'll always be doing after Ransom. In what respect, I don't know. Only God knows at this point. On the other hand, God may tell me to go to law school and become a lawyer. Who knows?"

"I just really love music," adds guitarist Tony Ortiz. "I became a Christian a little over four years ago, and now I just want to tell people about the Lord. Our calling is to the lost. In the club situation out here we've built up a good rapport with people and became friends. We have guys that run sound in some of the clubs who are good friends of ours. They notice the difference between our band and others. What's been really good is the example that you can set. When you can show God's love people can really see that. Then they become curious and they make the first step. They say, 'There's something about you guys...' and there's the open door. I've gotten to share Christ with a number of people. It helps the band that way, because you go through times where you're not seeing fruit, you know? But when you see that, it's real rewarding. Sometimes you think you're not having an effect and it can become discouraging, but if you can build relationships, trust, and have 'em as a friend, you realize that your work is becoming fruitful and God's in it."

**What are some of the lessons you've learned in the past year?

"I know the one thing that's helped me out," confesses Tony, "is God and His faithfulness. Since last year in the economy, Mike and I got hit really hard. We both work for a tile company. They were laying people off left and right, getting down to the bare minimum, cutting all our hours and everything; and I've just been amazed at God's faithfulness. I've been thankful to the Lord for how He's just sustained us. In the midst of it, God's in control. Even with the band: some months are good and some months are dry. Even when we blow it and miss the mark and stuff like that, God will never deny us, because He can't deny Himself. He stays really faithful.

"The song 'Watching Over Me' ties into God's faithfulness. We have a kid's choir singing on it. It's real cool in its simplistic form. No matter what you're going through, God's always watching over you. When we were going through trials in the studio, it was really neat that God had His hand on everything. I love that song. That and 'Soul Hymn' are my favorites."

**What's in store for the future?

"One thing I'd like to see for Ransom," says Tony, "is to really be effective for the Lord and to reach a wider aspect and, if it's God's will, move out into the secular market. That would be a goal that we're praying on and working on now: If it's God's will, that He'd open the doors; but if not, that we'd just be faithful where He has us right now. I think that's the main thing: just to further the Gospel and be effective for Him. Another goal is to really do some playing around the country.

That's one thing we're working on."

**How do you feel about "SOUL ASYLUM?"

"It sounds like a new direction," answers Michael. "I think we kind of played it safe on the first one. A lot of those songs were songs that we have had for a while, with a basic, commercial drive. We experimented more on this new one. We used some different sounds, different types of background vocal sounds and some other instruments. I think we kind've took a step out to test the waters. We like it."

**Explain the album cover art.

"I think it's a really neat concept," continues Michael, "especially the painting that was used for that. The man on the cover has kinda got that coil wrapped around him and you see a lot of things floating around him. That kinda represents the person without Christ--just wrapped up in himself and in turmoil. On the back is the contrast of us standing by a church and, you know, there is rest for your soul. The word asylum in the dictionary means a place of rest, or refuge. So, that's what we're saying: 'If you don't have Christ, you're going to be in turmoil, but with the Lord there's rest."

**How was your video shoot?

"The video was so much fun!" exclaims Lisa, who works in the marketing department of an advertising firm. "I love to write and I just have a passion for feelings, so I would love to write and produce our next video. Our first experience for 'Lasting Love' was so cool. We filmed for 14 hours at this big oil field. It was really, really windy and we were chewing on dirt all night long. Two weeks after we were finished, I'd clean out my ears and still find dirt in 'em. That's how disgusting it was. It was fun. All the dirt and everything was totally worth it. It was a great experience.

"A lot of people just loved the video, which I think helped the first record a lot. I think the visual aspect of a band is very important. I think that's why MTV is a such a major monster. I read a story on Metallica where they were saying that their music was played on college radio, and then they made a video and sent it to MTV...and that's when Metallica just really took off. People had a visual picture of who they were and what they were all about. I think the same held true with us.

"In fact, if Mike wasn't in Ransom... If he hadn't become a Christian he'd probably be playing in Metallica right now, because he played with Lars Ulrich and the singer before he became a Christian."

**Is there any particular message that burns on your heart?

"Just to let people know that life is purposeful," says Lisa. "In fact, I was talking to a friend of mine and she began to tell me some of the trials and stuff that she was going through. She was basically talking about her family origin and I just couldn't believe some of the stuff she was telling me. I just said, 'You know what? When you're going through something, you may not be able to see the light at the end of the tunnel, but you've got to remember that it's there. Whatever you're going through, it's always temporary. Don't lose sight of that. I've been in the deep enough to know that there is always a light at the end of the tunnel. Don't let whatever your present circumstances are bring you down to the point where you feel hopeless, because there is a way out. God will do that for you if you just trust in Him.'

"Sometimes it's hard for me to lean on the Lord, because I'm such an independent person and for so long I've always done everything for myself. I've learned that I've got to trust in the Lord in some things. There's just some things that I cannot do. I'd like to encourage people to stick in there and just wait it out. Find a creative way to overcome whatever you're going through, then look back and see what you've learned and cherish that in your heart or pass it on to somebody else. That's what it's all about.

"One last thing I'd like to say is, I really appreciate it when people write us. I'd just like to encourage other bands to write their fans back, because it makes a big difference in their lives...and they're more apt to buy your second record, or your third one and fourth one. And when they send you money for merchandise...send them their merchandise, because it ruins what other people are doing (if you don't)." **HM**

L to R: Michael, Tony, Lisa

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BEFRIENDING BETRAYAL

Betrayal... Why did they choose that name? Are they followers of Judas or something? Why did they leave Martyr? Are they followers of Judas or something? Why do they sing about Satanism so much? Are they followers of Judas or something? Why do they focus on Jesus so often? Are they followers of Jesus or something? Which is it? How are you going to find out? Maybe reading the following interview with band leader/guitarist Marcus Colon will answer all of these questions.

**Would you like to talk about Martyr?

"No," laughs Marcus.

**Wasn't it kind of like a Vengeance deal, where everyone except one person left?

"The other way around. Dave (Prado) actually left us. He took the name and left a year ago. Things never really seemed to be working very well. I think now, looking back, it was more of a conflict of direction. Now it seems that God has shown us favor, which we're very happy about. We know we didn't get as far as we've gotten in a year because of anything we've done. We know that Betrayal was blessed, and I guess things are going well for him, so I'm happy for that. I haven't talked to him, literally, since the day he left.

"The first thing we asked him was, 'Are you going to take the name?' After some negotiating of what we were going to do, he just said, 'I feel I need to leave with the name.' We were kinda shocked and at a loss. We had invested so much time, blood, sweat, tears and prayer into Martyr--and it never really took off. It was kind of a bummer, because getting a whole new name and stuff is a very long and drawn-out process. It's one thing if a well-established band like Deliverance would break up and Jimmy or somebody started another. You know, people know 'em and it's not so hard; but Martyr was really still an underground band, so we were kind've afraid of that."

Marcus Colon

**Why did you choose the name "Betrayal?"

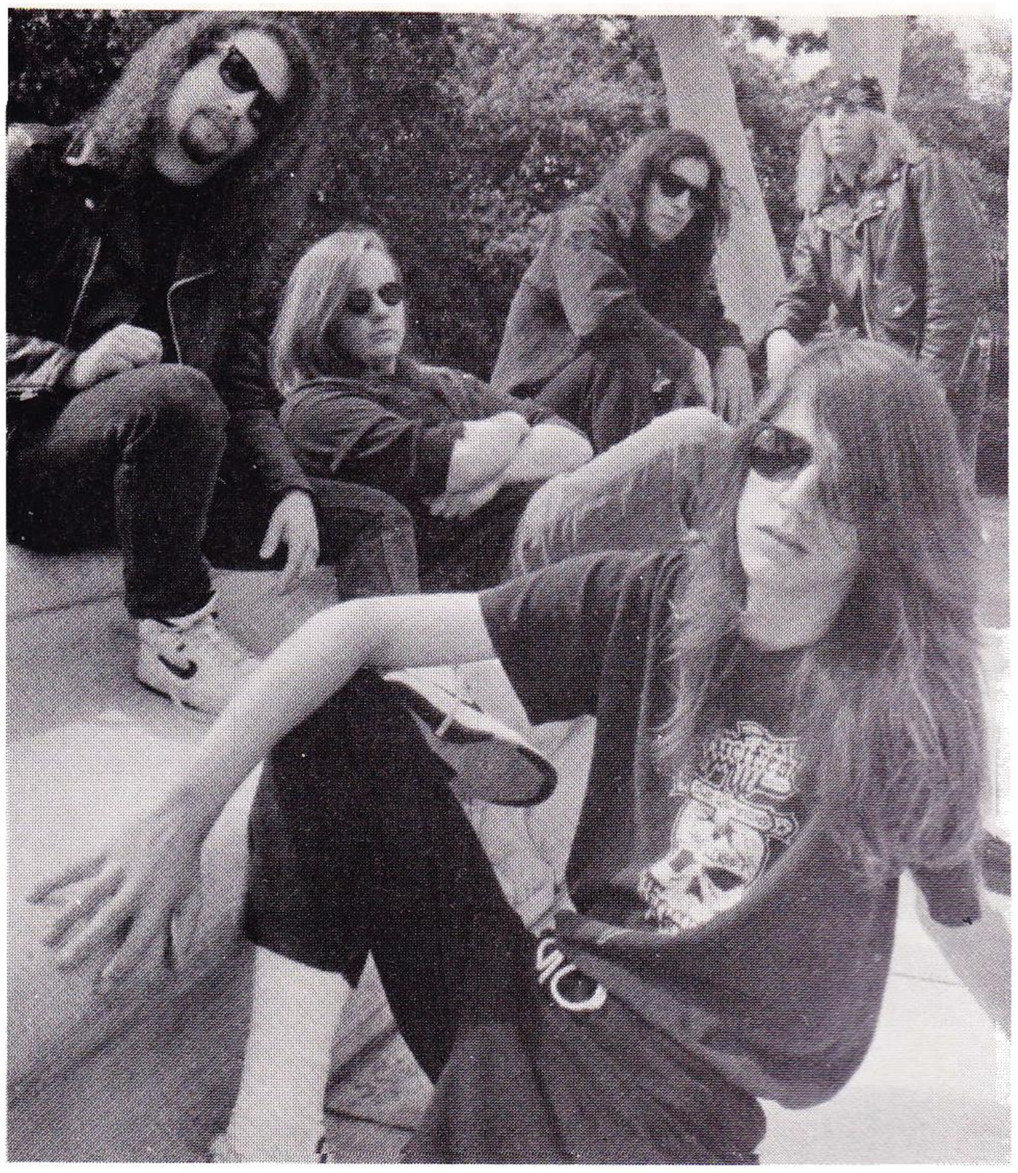
"The first dilemma was, obviously, to find a name. We loved the name 'Martyr.' We thought it was strong and said a lot. After you brainstorm a while and realize nothing is left, you start looking through books, magazines, coupons and the ingredients of the Windex bottle or anything (where) you could find a name. We were flipping through an index in the back of a book and saw the word 'betrayal.' We wanted a paradoxical-type name that people wouldn't get the initial meaning of right off the bat and also would be very appealing and catch the secular world's eye.

"Maybe I'm just paranoid, but I thought it would get a little slack from a conservative Christian response. I don't know if they would think it had something to do with Judas or what. We made it a point to get a little information sheet out, so everyone would know what we were saying. Everyone accepted it really well and it's a name that's buzzing.

"The sheet we sent out to stores and such explained Betrayal as 'a rebellion to the existing system on Earth of Satan's kingdom.' In the world's eyes, sin and the foul things of this world are the norm. They look at Christianity like we're the wackos or the people on some trip. We all know that God intended for us to live in His kingdom in harmony and fellowship with Him. So, obviously, the betrayal is stated towards Satan's kingdom."

**Back when you were doing the Longhairs For Christ Newsletter, you used to publish a calendar of satanic rituals, so people could pray during those times. Then, obviously with the "A Season of Prayer with Betrayal" campaign and some of the stands you've made lyrically, you've kind've taken a stand on Satanism. Why did you do that?

"For one, I had my experience and my involvement with it previously. I don't think there's any involvement with Satanism, unless it's very, very minor dabbling, or reading, that doesn't stay with you forever.



You finally get to see, when you cross over and give yourself over to it with a whole heart, the horrifying pain that it causes people. So, coming out of that and becoming a Christian and giving my life to the Lord, it was impossible to just walk away from that and say, 'Thank God You delivered me,' and that's it. The first thing I heard the Lord tell me, instantly, when I became a Christian was, 'That's exactly where your ministry is going to be.'

"There's not really any other bands covering those issues. It's not so much us wanting to, as much as we are called to it. We know we're supposed to focus on that a majority of the time. We're gonna keep approaching it from different angles. We just got hooked up with a ministry, who we are very excited about. It's called DIOS Ministries (Dunamis Impact Outreach Services)--one of the largest in the country on Satanic research, ritual abuse, generational Satanism and the whole thing. We wanted to become very accountable, very, very informed and well-researched in our topics and viewpoints.

"We're not gonna sensationalize. The biggest thing we wanna do is inform the Christians, because Christians have to be responsible with this. If there's an epidemic, it's because no one's intervening. The second reason is a lot of people don't believe it's going on in any shape or form. We're going to change that--I guarantee it. If I can make any bold statement: by God's calling and His strength and His power, we're gonna make some things known and we're gonna dig in. We're not gonna just sing about it. We're getting out on the streets with this ministry, and we're gonna find out as much as we can and start uncovering some stuff. It's not a bandwagon thing. We're not just jumping on it for an album or two. Who knows, when our album contract ceases many years from now, I'm sure that I will *always participate in* this type of research and ministry with or without a band.

"I was talking to Mark, the guy from Dunamis, who said, 'When Christians finally do bump into somebody who's been involved or is demonized or has some real big problem with this whole thing, they just want to shove 'em over to our ministry.' DIOS wants to teach the church, youth pastors and Christian community; and tell 'em, 'You take 'em in and you work with 'em and you see 'em delivered and you see 'em healed. Quit shoving 'em off or calling Mike Warnke.' They can't handle it all. The Christian church has got to be aware of this stuff.

"I know the first thing that you would hear is: 'Where's the facts?' Well, let me tell you, 'there's plenty of them and they're documented. What's always the best thing to present is when you can present law enforcement documents on this stuff. Any Christian can say, 'Well this is going on...'

"'Well, how do you know?"

"'Well, I just know it,' or 'Well, I feel it,' or 'I'm discerning it.' I think we should all be using discernment constantly, especially with this stuff, but when you have documented facts and cases and victims and people that have survived, it becomes a whole other story. I think a lot of Christians don't want to be responsible, and some are just bent on not believing it, period, for whatever reason. They just think people want to sensationalize. My questions is, 'Who the heck would want to sensationalize this?' I mean, there's no glory in it. There's no glamour in it. Who's gonna get popular off being someone involved in satanic research? Who's gonna make money off it? There's no market for it. We're real determined to involve Christians and get 'em praying. If they can't do anything else, they can pray. Every Christian is called and has a responsibility to pray.

"At shows we know we're gonna bump into the kids who are involved or dabbling or are really on some deeper plane of Satanism. We know the music is going to eventually reach somebody's ears. We're not gonna really center in on the dabbling, we're gonna try to approach issues and topics that are controversial, that somebody's gonna wind up hearing and get challenged or set free or inspired or something. It's a pretty tough nut to crack, but it's pretty exciting too. We wanna be forerunners in this, definitely."

**Are you familiar with what Cornerstone Magazine has been writing about *satanic ritual abuse? (What about honest* skeptics?)

"We want to be a credible ministry. We wanna be around for a while about this issue. One fact we can't ignore is: The Satanic Bible is still selling hundreds of thousands of copies a year. Therefore, there's kids out there who are buying into this. And there's enough kids out there--and it is a fact, they have been convicted and prosecuted--who have committed murders and abuse and satanic crimes. Whether there's a big conspiracy and this high-level hierarchy of Satanism and this big networking is still yet to be completely uncovered; but what is a fact is: there's enough kids inspired by satanic lyrics coming out of Satanic Bibles, enough Satanic Bibles in kid's homes, enough ritual sites found with paraphernalia, and dismembered bodies and animals to say there's an epidemic that needs to be approached on some level. We want to stick with the facts, too, because we don't want to be known as people who are gullible. That's why we got hooked up with a very reputable ministry. Whether or not there's things that still have big question marks on it, there's enough that have exclamation points on it that we can talk about. It's up to other people whether they want to be ignorant or not receive it."

The song **Escaping The Altar: Gosh Marcus, it ends in such a negative way...

"I know. We laugh about it all the time. We were waiting for someone to say, 'Why did you end it so depressing?' For it to be an effective story, I think it needed to end that way to make its point. If it would've ended happy, it seemed like it would've been just a song. The only way for it to make its point is for it to end that way. If it ended any other way, it would be like, 'Whew! That was close!' But, ending it the way we did, it's like, 'Oh boy! It's time to think about this!'"

**You did one song that had some Industrial influence to it, and you apparently have an Industrial mix on your special tape that's coming out. What's the inspiration behind that?

"Yeah, I'm dying to hear it (laughs), because I had no part of it. I hope Caesar (Kalinowski) did a good job. Overall, I think we're slightly diverse. I think we're primarily a Speed/Death Metal band, but we throw some variations here and there. I think we'll continue to on every album. Matt is the Industrial guy in the band, so we did it because it came through him naturally. We didn't force it. We didn't say, 'What can we do with Industrial? We've got to do something Industrial!' It was natural. That's what he wanted to see happen. Obviously, that's why he left, to start a very serious Industrial band. He's gonna fill in for us on several upcoming shows, and we're gonna do a few shows with his band." **HM**

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COMPLETE EXPERIMENTAL HYBRID TECHNIGRESSIVE DEATH METAL /// WHO SAID SPEED KILLS?

INTRODUCING: DIE HAPPY

If living for Christ will make you die happy, what will living for Christ do for your music? What if you're one of four, fun-loving disciples of Christ who can whip their hair at helicopter speeds...and has a new album contract? What will it be like for these lads from L.A. now that they're no longer members of Christian music's most infamous Thrash band? Why ask what? Read on, if you dare, and find the answers to some of these questions as Heaven's Metal interviews Larry Farkas of Die Happy.

**Fill me in on the Die Happy project.

"There's about four or five tunes that are like the old Vengeance stuff," says Larry, "you know what I mean? It's kind of like the ONCE DEAD approach, basically. The guy that we got singing on the stuff, Robin DeBasauri, is great. We've got a slower ballad, like this Bad Company, Allman Brothers or whatever kind of song, that we did. We're just basically trying to broaden the band's musical ability, hopefully, and our approach to people liking the music and our approach at getting things across to the crowd.

"So far, what Doug has done with the lyrics is kind of... It's not like the straight-out scripture-bashing thing like we used to do. You can get a glimpse of this direction with **Can't Get Out** and **Mulligan's Stew**--the ones that Doug did all the writing on. It's mostly, 'This is the way things are/ Think about it/ Look and see what things are going on around you' kind of thing.

"The song **Real** is kinda talkin' about Magic Johnson catchin' the H.I.V. thing. It's like, people never realized that it could be them, until all of a sudden Magic went public with it. People might be thinking, 'Wow, this is serious! I could get this thing by messing around with this!' Things like that--the songs are trying to relate to people on an everyday level, to getting them to think twice about a lot of things, which I think is good. Of course, our beliefs are still the same, but it's just a little different approach with the message. We're trying to get people to think for themselves for once, instead of saying, 'This is what it is, and believe us.' It's like, 'Well, what do you think? Why don't you make a decision for yourself.'

"Some of the other songs are called **Absurd Fascination**, **The Contract**, **The Cage**, **Bone Doctor**, **Renaissance**, **Perpetual Motion** and **Celebration**, which is the slow one, the ballad tune, which basically talks about when Doug got married--the intensity of the emotion of what him and his wife went through in just the bonding of marriage. To me that's really a heavy tune. When we listen to it, it's like, 'Whoa!' It's kinda deep.

"There's a tune called **Painted Truth**, which is kinda more of a heavy Blues tune. It talks about the whole thing with the cowboys and Indians, when the white people came and took over the United States and killed off the Indians type thing. When you're in school, they teach you that it was this great and glorious thing. It really wasn't. We totally did away with the Indians and pushed these people out. The white guy was kinda the bad guy in the whole situation. That's why it's called 'Painted Truth.' When you're in school they paint this truth about how it's so glorious, when really it was a bloody massacre-type thing.

"**Bone Doctor** is kinda like the Punk tune. It's sorta about me. I was having these gnarly back problems, man, and Doug wrote this thing as a joke about this bone doctor that comes over to fix my body, but he twists me like a pretzel and kinda jacks me up. It's like a comical thing.

"It'll still have some of the heaviness... kinda like the *ONCE DEAD* approach."

"Musically, we want the record to kinda open up with more of the stuff that we used to do, so when people hear it they don't immediately think, 'They've totally changed.' If we can come out with the tunes on the record more like the old stuff, at least the people that were into the Vengeance stuff will go, 'Okay, it's still this type of approach,' and then we'll gradually lead 'em through other tunes, so it doesn't turn anybody off too much, yet still opens up and gives other songs to other people that they might like too. It's wild and it's trippy, because when you hear it, it does not sound like us.

"The way the songs are going, the way Robin's doing the vocals, and the way everything's moving, everyone's really excited about it. Frontline seems to be pretty excited about it as well. I guess (you should) tell the people, 'Beware.' It's gonna be kinda different from what Vengeance was doing, obviously, but it's still gonna have some of the same approaches. It'll still have some of the heaviness, but we're just trying to actually open up a little bit.

"I played the tape for my brother and, for the first time in my life, he actually liked it. He's like, 'I could actually hear some of these songs on the radio.' I was like, 'That's kinda cool.' The hardcore stuff was never for him. He's forty years old. He was like, 'Alright, it's about time.' He really likes Robin's voice. He said, 'It sounds like you guys really got something going.' I just hope everybody else feels the same way about it and that they enjoy it and get something out of it.

"We're really looking to do some shows and get back out there and see everybody again, man. I've really been missing that so bad. We just totally get into everyone out there, just meeting 'em and hanging out and talking. That's like the highlight of life. This fellowship is the greatest thing in the world. It's all we got right now until we make it to Heaven."

**What do you plan on doing with vocals if Robin's in another band?

"Basically, Robin's pretty much with Jaguar, as you know, and they're negotiating a deal with a label. We talked to him about our ideas of what we were wanting to do. We've always really like the old 70's grunge, like the Soundgarden-type stuff--kind of the heaviness, but with some singing on top of it. The band he's in now is kind of a more Whitesnake approach to music, and he likes it, of course. It can really sell and get things moving, but he says, 'I really don't get a chance to release in that band, like I do with you guys, doing this kind of music.' He said he'd like to do the next record with us and, possibly, if we could get some shows scheduled in with his schedule and work things out, do some shows with us as well. So, if we could get it all worked out and do shows, people would actually be able to see the band they hear on the record. We're really excited about it.

"It's really neat how it worked out with him. We were trying to get somebody to sing on the record. I gave a tape to Chris Neece, who's with Precious Death, Doug gave a tape to Mike Lee, and Glen was talking to Robin. We had everything worked out to where Mike Lee was going to do it, but there was some complications at the last minute, so we talked to Robin.

"The wildest thing about it was: He and his wife were wondering, 'What are we gonna do? How much money do we have for rent and stuff?' and they were going, 'Wow, Lord, we know You'll provide and stuff,' but they were just kinda low on funds. Just about that time the phone rang and he was like, 'Should I answer it or not?' He answered the phone and it was Doug. We talked to him about coming down to do the record and he was really happy that we were able to pull things together and help him out financially, paying him some cash to do the record, and we were needing somebody to do it. So it was kind of a 'one hand wash the other' kind of thing. I think there will be a picture inside that says, 'Special guest vocal appearance courtesy of so-and-so records.'

"The only thing I was thinking about Mike Lee doing the record is: once everybody heard it, they're thinking Barren Cross in the back of their mind. Mike's a great vocalist, and a totally cool, right-on bro, but this way it's not so signatured vocal-wise. When they hear it, it's more like it's fresh, which is more of what we were hoping for. Mike really liked the stuff

Larry, Doug, Roger, Glen

too, so hopefully everyone else will (kinda sounds like Larry's a bit nervous about the public's reaction, eh?--Ed.)."

**How did the name "Die Happy" come about?

"Oh man, we were searching real bad for a name--struggling. We threw up all these ideas and nothing was coming back down. Frontline was kinda going with the Die Happy thing, because we had a meeting with them and Glen was wearing the Die Happy shirt that day, and they liked it. Frontline checked it out with the t-shirt people, who said, 'No problem, you guys can go ahead and have it if you want to use it.' The thing that kinda hooked me was the visual logo thing with the happy face with the cross eyes and the cross-bones.

"You know how Deliverance has their circle cross thing? That's kind of like a signature thing. When you see that, you know it's Deliverance. So, when this whole 'die happy' thing came out about this happy face with the cross-bones, I thought, 'Wow, that's kind of cool!' because that's really all I was looking for--something people can relate to that's really simple, not this weirded out sounding name that has this logo that you can't read or something."

**For any people who haven't seen the Die Happy t-shirts, how would you explain to them what the name means?

"Whoa, that's a heavy question! I don't think we've talked about that too much. The name wasn't too much of the band's idea. Frontline really liked it and we kinda went along. It's just the whole fact of dying happy. We're all gonna die. The time's gonna come for everybody. I recently came across some friends I used to know a while back and I've been talking with them lately about things. The way society is going...it's just kind of a drag, and happiness and joy just doesn't come around too often. The only way you're gonna find it is obviously the Lord, and trying to get yourself as close in tune with the Lord as you can get. The problems of the world are always gonna arise, but there's always a higher hope. You've always got to lean not on your own understanding. That's the whole thing, just dying happy. Just looking forward, not setting yourself and your goals on this life that you have now, but to set forth ahead. It's more a 'striving for what's to come' type name. Don't strive for what your life has to offer you today, but think about what the Lord has to offer you tomorrow and the everlasting to come."

**You're involved in a lot of projects right now, aren't you?

"Yeah. We're not directly signed as Die Happy--only Doug is; so it gives us some freedom to do other things. I like jamming with those guys in P.D. (Precious Death). They've got some great music and they're a great band. Myself, Glen and Roger are doing this project with Mike Knott (of L.S.U. & Blonde Vinyl Records). It's basically kind of a Nirvana approach (Oh no! Not more of that!!!--Ed.), except it's got slower slow parts and faster fast parts. It's like the alternative vocal and some of the guitar parts with the Thrash influence. He wants to do a four-song demo with that and, if things work out, put out an album. It's sounding cool. I kinda like it. It has the slow eeriness, kind of groove thing going, and then all of a sudden it breaks into the 'tu-dunt-tu-tu-dunt' and it gets going.

"Glen is also doing the 'Christafari Band,' kind of like a Christian Reggae band. Glen's gonna sit in on their record too. We're just trying to keep busy and keep things rolling, but we're really excited about the Die Happy stuff."

**Are you guys still part of Sanctuary?

"Yeah. Glen still plays in the worship band. Doug plays guitar and his wife sings. Doug leads worship for the youth at the church he goes to. He's out in Whittier now, because that's close to his wife's family. Glen's going in pretty soon to do the second 'Sanctuary Praise' record, too."

Wow! The guys are busier than ever before! This time it's studio work rather than bone-weary, pocketbook-draining Christian radical music touring, but I'm sure it won't be long until these whiplash kings are cranking live again. Until then, just hold this issue's poster up and shake it around as you play the band's new album. I guess that's the closest you will get to the real thing at this point. **HM**

JEFF SCHEETZ DIGGING OUT OF HIS COLUMN

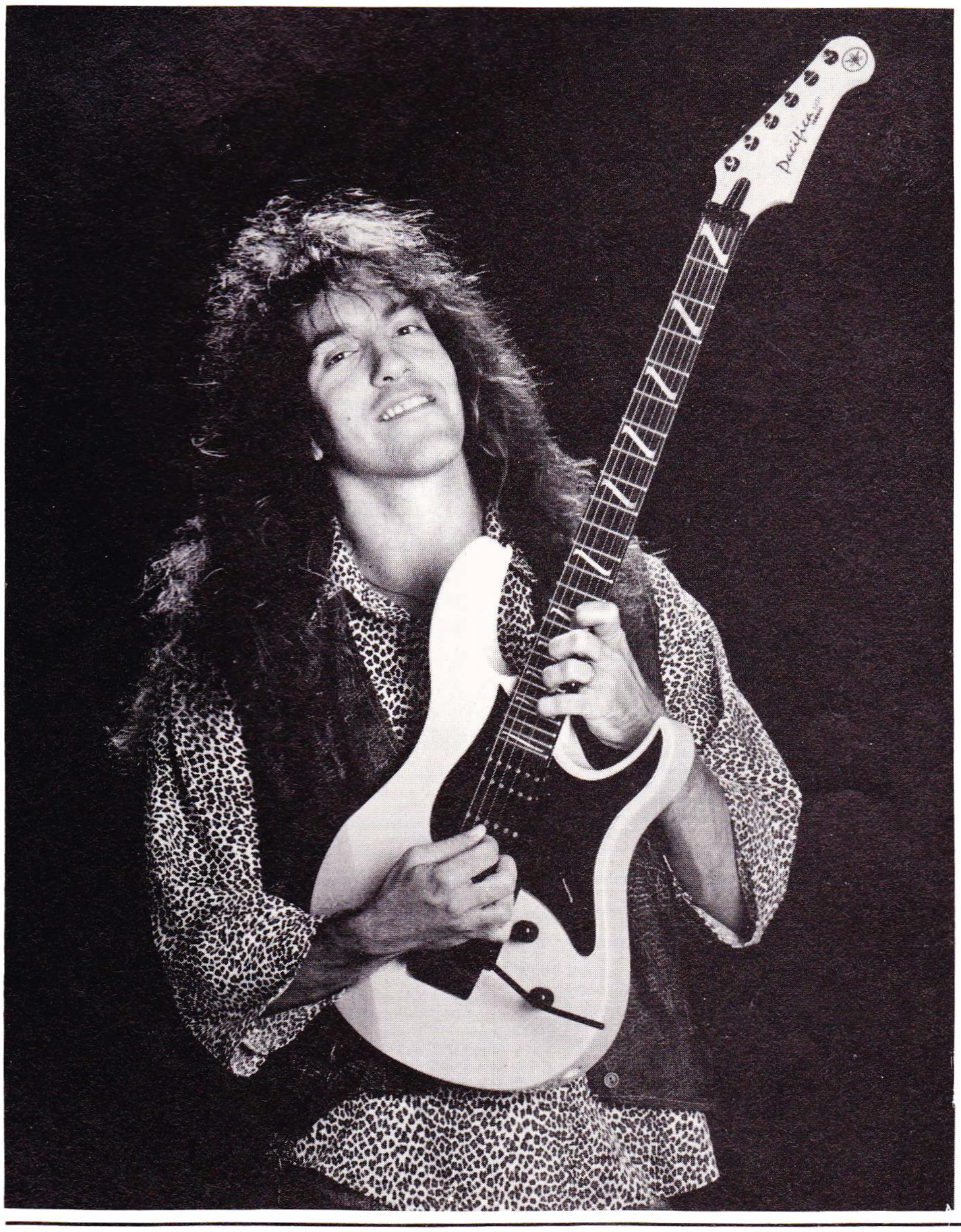
Since his debut recording, WOODPECKER STOMP, almost two years ago, Jeff Scheetz has blazed many a trail with his eclectic blend of guitar playing. Jeff has spent his recent time focusing on clinics as a Yamaha guitars endorsee, playing select live shows with his new band and writing material for his forthcoming sophomore release--DIG!

**Tell us about your new release, DIG!, due out March 5th. Could you share with us some song titles and inspirations?

"Overall," answers Jeff, "it's very similar to the last record, but leans more towards a funkier, groove sound in the same vein as songs like **Get Busy** and **Woodpecker Stomp**. I hate to use the word 'commercial' when talking about this kind of music, but I think the new record has a more accessible sound as geared to the average listener. The title track, **Dig!**, has a real strange, Funk-sounding guitar on it that I really enjoyed playing. One thing I'm very happy with is the way this record turned out production-wise. The sound quality and the guitar tone took a very good step in the right direction. One element we did capture on this record is humor. We had a lot of fun doing intros to some of the songs with different sound effects and just general stupidity (laughs). I thought it was funny, so hopefully somewhere others will, too. As for other songs, we have one called **King's Triumph**, which is pretty self-explanatory. It has almost a Scottish-sounding part in the middle. There's a Blues track, one of the more humorous ones, called **Lime Green Leisure Suit Blues**."

**Will this record be all-instrumental again?

"Yes. One advantage I had with this record was recording with my band, a trio, that we have had together for about a year. In the past, I had brought musicians in after we had all rehearsed to tapes, then rehearsed together for about a week before going in to record. So, it's nice to have the same band on the album that I've been playing shows with. We had the opportunity to do some shows opening with Tony MacAlpine, Steve Morse and others. As a matter of fact, our bass player, Eddie Pruitt, is the same guy who played on my first EP, WARP SPEED. He co-wrote a couple of tunes with me on this new record. It's great playing live with these guys, because we leave a lot of room for improvisation and have a real good time at it."



**There's much opinion and discussion as to what makes music "Christian" or not. What are some of the advantages and disadvantages you see as a Christian instrumentalist?

"To me, the big advantage is that I'm able to... I hate to use the word 'infiltrate' the secular market, because I feel like I'm equally functioning in the secular market as well as the Christian market. I really try not to separate the two, and I personally think a lot more Christian artists should go about it that way. I believe playing churches serves a purpose and is very valid, but if you indeed want to get out and change the world, then you're going to have to get out <u>in</u> the world. I mean, it would have been real easy for Jesus to just take His twelve disciples up on a hill somewhere and never go out and talk to anybody, but that wasn't the way He did it. Unfortunately, it's a secular world out there, but I feel it's an advantage when I can play at places in the world. People can enjoy what I'm doing and then learn that I'm a Christian by talking with me. Sometimes that will have a deeper effect on a person than if I were to speak boldly from the stage for a few minutes and someone in the audience makes a judgement about me or Christianity, before getting a chance to show them what it's really all about. It's a very fine line you have to walk, and it's sometimes difficult when you have to explain to Christians who don't understand, or who are judgmental of what you're doing. That's been the only disadvantage I face when trying to reach out to the secular market--Christians who wrongly question what's going on in my doing that. I believe Christians should stand behind Christians and support each other, and when our brothers or sisters falter or have a problem, that's certainly not the time to abandon them."

**Because of the neutral ground for communication, do you see more Christian instrumentalists rising up in the future?

"I know of a few musicians who are doing that now, but the problem is that the in-

strumental market, even on the secular side, is very small. It's a really small niche, and even the big guys on the secular side sell very few records, comparatively. When you take that and move it to the even smaller scale that the Christian market exists on, you come up with almost nothing. I think that's the biggest and most practical fact that would hold others back from doing instrumental work."

**What are one or two things that you feel continually inspire your guitar playing and songwriting the most?

"For me, it's just a great way to express myself. I love it. Guitar playing is part of me and part of what I do, so that, in itself, inspires me. If I could never make records or play in front of people ever again, I would still have my guitar rig set up in my room and go in and jam, because I enjoy playing so much. Another inspiration is that I feel God has allowed me to utilize my talent. I see a lot of talented, yet misguided, players out there. So, the fact that God has allowed me to use whatever talents He's given me--I'm not always sure if that's as a guitar player, or as a stand-up comic. Maybe I missed my calling! (laughs) That's a big inspiration, because I don't want to let what I've been given waste away.

"One of the best feelings in the world, to me, is when you write a song--before it there was nothing, just space in the universe--and you write a song that people get enjoyment from. We all know that this kind of thing happens from somewhere beyond ourselves. Especially as a Christian, it's a great thing to see God use you and work through you and to see something He's created be appreciated by others."

**I'm sure the guitar players who are reading this article are curious to know what kind of gear you're using these days.

"As many people know, I've been working with Yamaha guitars for quite a while, so right now I'm using the new Yamaha Pacifica series of guitars. Yamaha's also got a new amp out that was designed by Michael Soldano; an all-tube amp that just really amazed me, so I used it exclusively to record DIG! Michael is kind of an amp guru from Los Angeles who hot-rods amps for Steve Vai, George Lynch and everybody.

"I also have a rack full of all kinds of junk that I use sometimes...some Gallien Kruger stuff and other little effects units. But mainly right now, and for live shows, I'm plugging straight into that tube amp and running a Marshal 4-12 cabinet, with no added effects. I had been using solid state equipment prior to this Yamaha amp, which is a power and pre amp combined. I can get a totally raw sound out of it and it's got the ultra overdrive, but yet it's a tube amp, so it's very smooth sounding as well. It's made a big difference in my sound. As my playing has shifted, and as you progress as a musician, you hopefully get closer and closer to your individual sound and playing style. This amp seems to compliment the way I'm playing right now."

**What's your regular practice schedule like?

"Practice?! I don't practice! (laughs) Right now, and for about the past year, most of the time when I've sat down to play has been to write songs and work on this new record, and just trying to get my scales in enough to keep my chops up. I remember when I first started learning guitar, it was just a couple of chords and that was it--that was all I knew. I didn't have to worry or think about anything. But now I face so much more of the business side of things and doing what it takes to be able to live as a musician, so my practice time, and what I practice, has shifted a little bit.

"There's so much junk on the business end that I have to do that is really unrelated to the core of what it's all about--the music. But if you want to be in this business, you have to be adept at doing all these things, and that's something that consumes a lot of time. So, right now practice time for me is whenever I can go in and grab my guitar and play for as long as I can. Prior to that, there was a time in my life when I decided I was going to be a serious player and really advance my guitar playing. For about a year, I practiced anywhere from six to eight hours a day, and then I was playing in a cover band every night for another three hours.

"If you're set with God, you can overlook it when people question or hinder what you are doing."

"What I found is that the key to practicing and improving is to really organize your practice time. I saw many people whose idea of practicing was just sitting around and jamming, but I found that, if I wanted to advance and improve my technique, it helped if I would specifically write out certain exercises and intensely practice them for an hour. Then, for the next hour I would work on chord progressions and so on. Once I started organizing my time, and getting the most out of it, I found I didn't need to practice as many hours to accomplish what I needed. So, I think organization is a big key."

**How about a little trouble shooting, since you also teach guitar? What do you see are some of the common misconceptions or mistakes that guitar players--musicians in general--make as they progress in their craft?

"One common thing I see as players are starting out and trying to get their style together is that they lack confidence and are afraid to get up and play in front of people. What I always tell my students is, 'Hey, be yourself. You're always the best at being yourself. Nobody can be like you can.' Once they get over that, and once you realize that the way you play is the way you play, things become a little easier to where you can learn and grow. This was a big learning point for me too, when I learned that this is the way I play and there are going to be people who will like it as well as

PURE METAL

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people who don't. But the important thing is, do I like it? If you're happy with what you're doing, then you're ahead of the game.

"I guess on the other side, concerning players who are a little more advanced, there's a lack of motivation thing. You've got to be motivated to practice and to get involved with the business side of things, more so than just being concerned with playing and 'hanging out' as a guitar player. It's sometimes tough to draw the line between a serious player and still being able to really enjoy and have fun at it. I see players all over the place who could be doing anything they wanted, because their playing would take them there, but the motivation, or a combination of other things, keeps them from doing it. Music is a business where just being good doesn't necessarily advance you to the front of the line. There are a lot of really bad players playing in very popular bands and there are a lot of very talented players who are flippin' burgers. It's a strange industry to begin with, so you've got to take advantage of every opportunity you have."

**Do you have a particular favorite Bible verse, or anything you'd like to share in closing that you feel the Lord has been showing you lately?

"Actually, I do...on the inside cover of this new record I said a little bit about each song. Some of it is as ridiculous as the songs themselves, but for **King's Triumph**, I explained what it meant to me and added the scripture from Revelation 20:10 -- "And the devil that deceived them was cast into the lake of fire and brimstone, where the beast and the false prophet are, and shall be tormented day and night forever and ever." I think that's something we can all remember: that there is a triumph, and our triumph is the Lord and having a relationship with Jesus Christ. I would challenge people to look at where they are with the Lord. When I had gone to church when I was younger, I had a problem with some of the people there, because the way they looked at me with my long hair, and it was an uncomfortable feeling. I've since been going to a great church that is totally supportive, but I realized that I don't, or I shouldn't, be going to church because of other people, but because of my relationship with the Lord. That's really the way it is in life, too. If you're set with God, you can overlook it when people question or hinder what you are doing. As long as you stay in the Word and pray about it, I believe God will guide you and direct what you do. I think more people should focus on what the Lord is telling them to do, rather than worry what other people will think or if you may upset the norm; not worrying about pleasing people. Sometimes you've got to cause a little stir to get people to listen to the right things."

--Christy Arnold

HM

LICKS & TRICKS

Ello, Ello!

Well, I've been receiving a lot of letters lately requesting that I transcribe some of my tunes for this column. OK! OK! enough arm-twisting. After much deliberation over whether to smatter you with more exercise and "good for you" laden columns, or to write out some of my own stuff that I love to play--I'll do it!

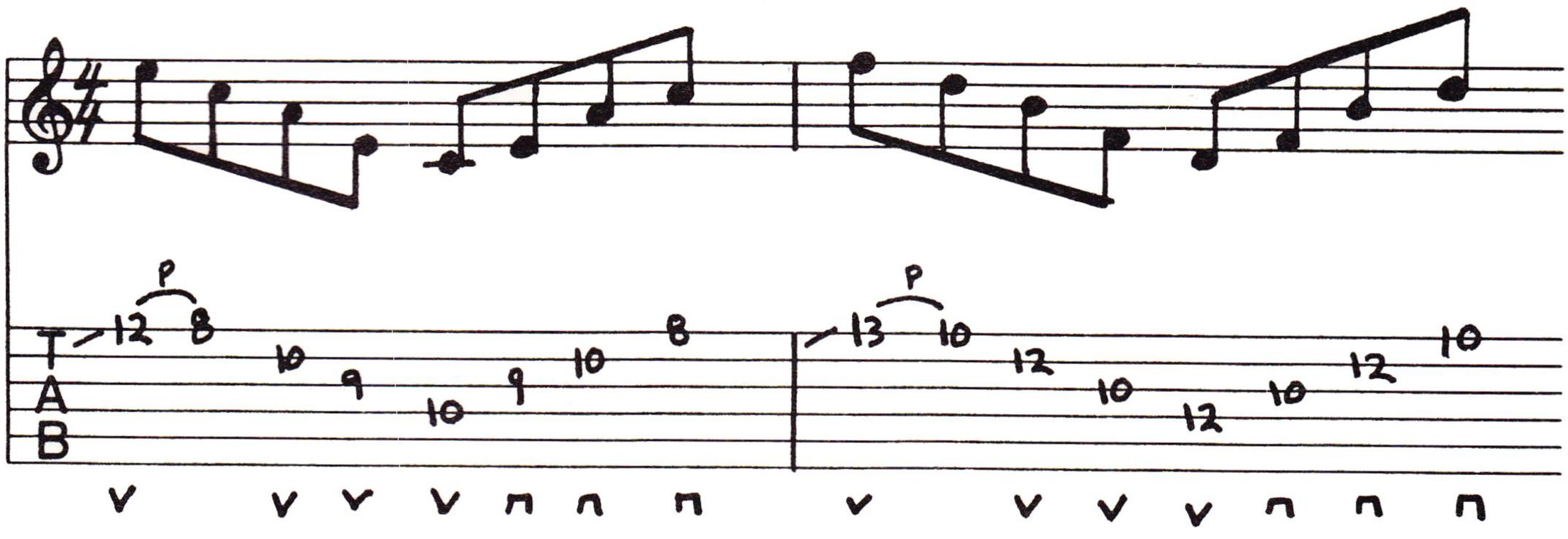
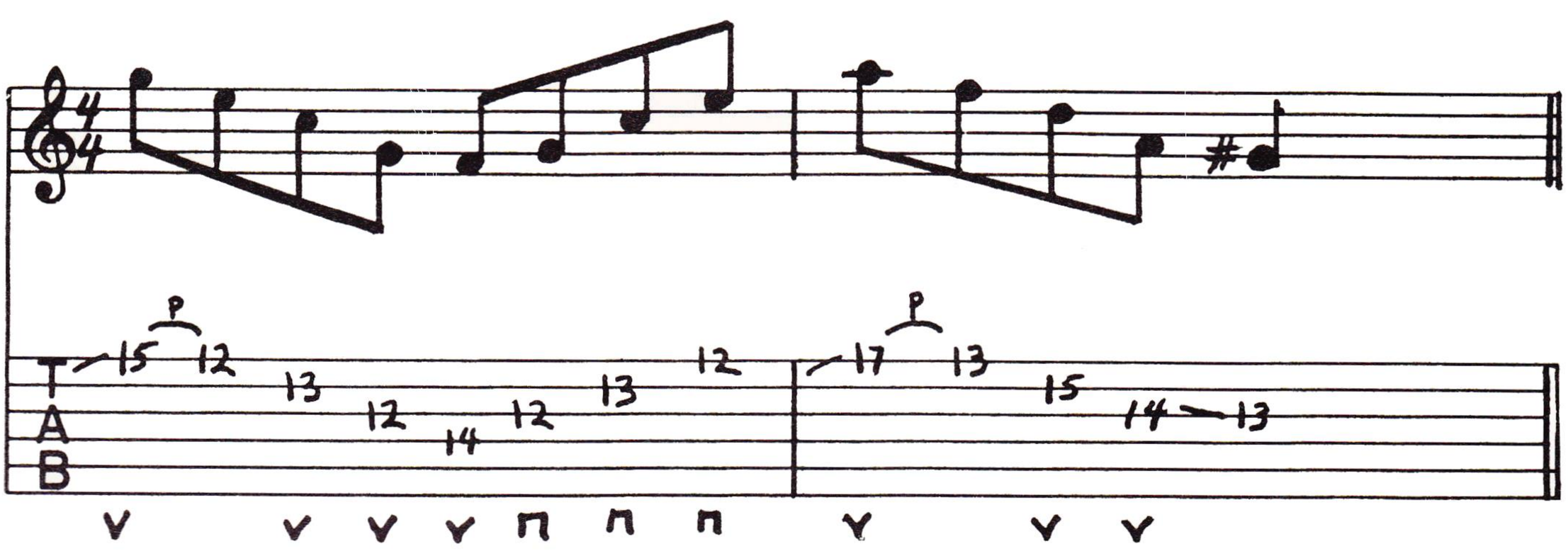
So, for the next few columns I'll be transcribing selected bits and pieces of songs from my WOODPECKER STOMP album and perhaps some from my new album--DIG! If anyone would like to see any specific parts written out in the coming issues, drop me a line and I'll see what I can do.

The lick below is the opening melody for the song **Neo-Neo** from WOODPECKER STOMP. It is basically a series of arpeggios (Am, Bm-flat/fifth, C, Dm). It is in A minor and the line ends on a G#, which is a sharp 7 in A minor, thus making it A Harmonic minor (In other words, it sounds cool!).

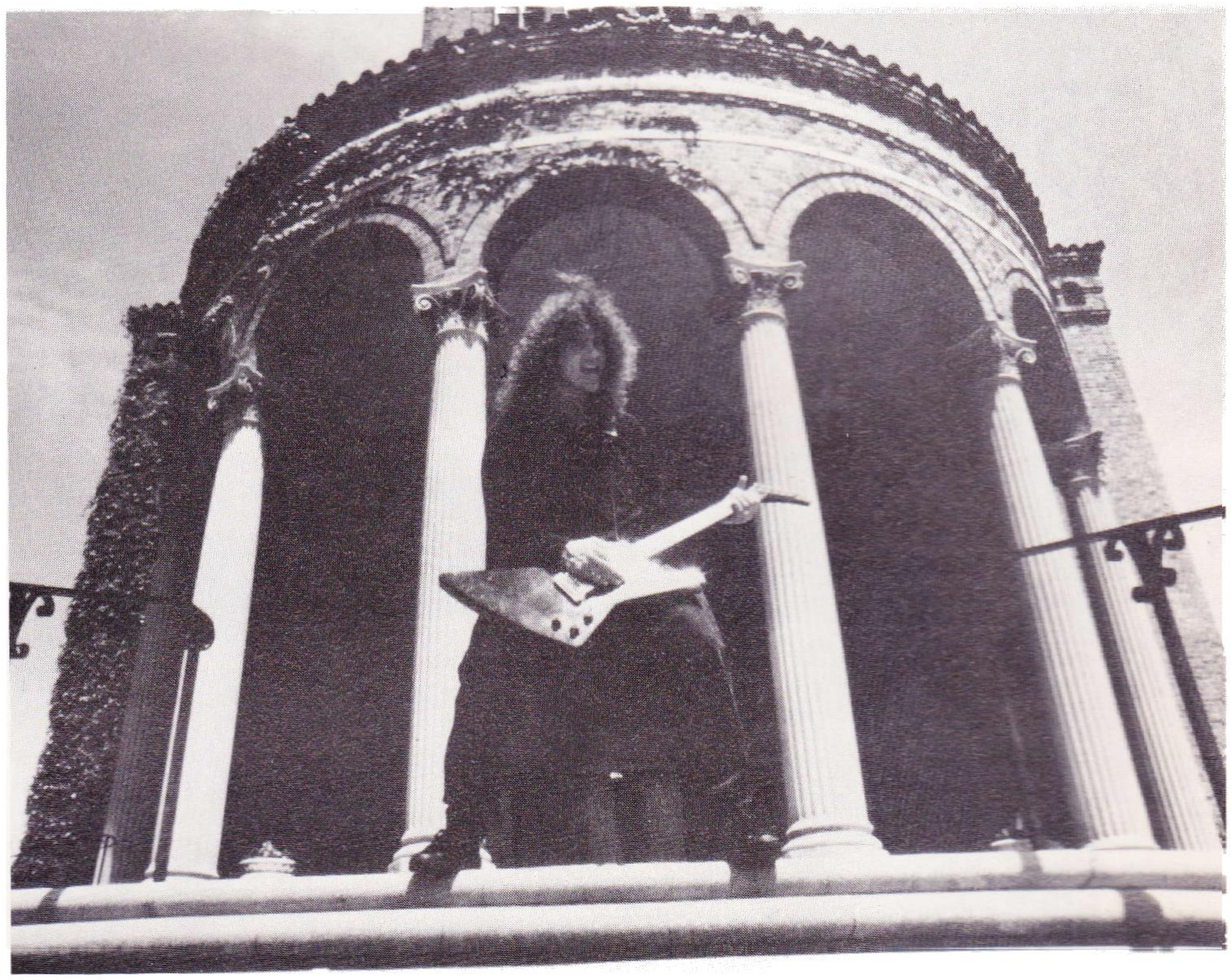
I've written the picking out below the lick. The picking sequence may take a while to get used to, however it will pay off in the long run by improving your speed and precision.

Have fun with this one! 'Til next time: good luck and God bless! (For more info on Jeff Scheetz or his newsletter, International Network of Guitar Maniacs, write to: PO Box 10135, Kansas City MO 64111.) **HM**

"Neo-Neo" © 1990



Vengeance Rising -- Released Upon This Magazine



Roger Martinez

Vengeance is definitely rising this year, with its second release since the old core of the band left, its inclusion on the "Hard 'N' Heavy" video and a sizable tour throughout the Southwest and into Central America this spring. Heaven's Metal caught up with Mr. "Gargle with razorblades" Martinez for the following interview and update with one of Grindcore's gnarliest bands.

**Tell me about the recording experience this time.

"It was definitely happenin' man," says Roger. "There was a great excitement on my part surrounding this album, knowing that the release of the A-Vision video for 'Hard 'N' Heavy' with the **Before The Time** video was being put out around the same time. Although it's on a different album, a whole plethora of new people are going to be introduced to the band through it. So, I was really excited about the process of recording on this one. The new drummer, Johnny Vasquez, went in to do the drum tracks. We were having a great time getting this one cranked out.

"The A-Vision video got released last week. As far as I've been able to find out, anyone can go into any basic record store in their area and ask for the 'Hard 'N' Heavy' video, the 'Grindcore Special.' It's right after Volume 16, by the way. It's going to be really cool what they're doing with that. So, basically we're just rippin' on the whole scene."

**They apparently let you minister on that, didn't they?

"Yeah, it was really cool, because it was with bands like Morbid Angel, Bolt Thrower, Godflesh and Vengeance Rising and so on and so forth. We did an interview for a quite a while, and they clipped that in throughout the video. They were really, really fair with how they allowed me to present the Gospel and spiritual truths that people need to be aware of. It was really great, because they didn't slam me in any way, shape or form. They're some really neat people. Throughout the interview, it was obvious by their faces that they had not necessarily ever been addressed with the simplicity and the down-to-earthness of the Gospel. They were really, like most people are, drawn to it. 'Hey, this isn't all bad! This isn't what we thought it may have been, and you're not flipped.' It was great. Kind of a mutual respect was born out of that, which I thought was really cool."

**What is this album like musically?

"Very heavy, very heavy. One thing for Vengeance, we just keep getting heavier, man. It's like full-on very Vengeance-ish, as people know Vengeance to be. We've certainly even taken it further in the whole Grindcore scene of Napalm Death, Godflesh and what-have-you. Especially with the new members. These are people who have been into the scene and who know what's up on it, so it's not like outsiders coming in. It's pretty much, 'Let's rip on it, hard.' It's been cool."

**What topics did you tackle this time out?

"There's several issues that I think were important. One, **Help Me**, is the first tune. There's a couple of areas that it comes from. One of them is just from the fact that deep inside people truly know that the Gospel is right and that it's the only way that it's going to happen. Another is more like a fictional account of someone's spirit crying out for help, saying, 'Hey Christians, help me!' Hopefully, Christians can respond to that call in people's lives in a genuine manner that's going to be empathetic with that person's life and is going to actually really reach a person where they're at and not condescendingly bring some form of religiosity into their life, but a relationship with Christ. That's very abstract, however, it's really cool.

"**Damnation Of Judas And Salvation Of The Thief** goes in the contrast of the life of salvation and the life of religiosity and the difference between the two, and how important to understand clearly the difference; because certainly Matthew 7:21 is a very horrifying warning, where it says, 'Many are going to stand before God and say, 'Lord, didn't we do this and that in Your Name?' And He's going to say, 'Depart from Me. I never knew you.'" The song really speaks of the fact that there are two sides and that people really shouldn't approach others on the basis of what they think they are, but rather what God thinks of them and the way that God would rather have us minister to them, regardless of where we feel they might be. Christ could've looked at that thief on the cross and said, 'You're a thief and I hate your guts! If there's anything I hate worse than a thief I don't know what it is,' and that kind of thing. But no, He reached out to the guy.

"It speaks of our attitudes too, especially in the thrash scene. I've seen many, many Christians come with the attitude of, 'Oh, this guy's beyond redemption. I'm not going to deal with them.' But the reality is, that's exactly what they would've said about the Apostle Paul under the circumstances. Hopefully, people can have the attitude of reaching out to them regardless, and not hold the Judas religiosity. It's not like everybody does, but it does happen.

"**Released Upon The Earth** kind of represents the church actively being involved in the world in a very powerful evangelistic way, and every other sense in the way we should be involved based upon the fact that those spiritual realities do exist."

**Do you feel like the church is going to be having some radical roles? Do you feel like a lot of people are going to be woken up?

The filming of "Before The Time"

"I think that right now a lot of people already are. The hope with this album is that the entire...every individual who buys it or shares it with someone else will be re-incensed with that understanding. It's kind of like why we go to church every single week: It's not that it's a prerequisite to our Christianity, but we do it, because we need to consistently be fed with the Word and with the perceptions that Christ would have us live our lives by. We go weekly and fellowship, so that we can consistently be walking in the Spirit. I think that much of what Vengeance does is in that vein. It's a continual reminder of things that people already know. When you've been serving the Lord two, three, four or five years, you're gonna hear a lot of the messages that you may have heard when you first got saved, but the reality is they speak afresh to your heart. They speak a new, fresh breath of air into your life and you say, 'Yeah, that's an area that I really need to focus on more.' I think it's more in that vein than, 'waking somebody up,' because I think a lot of the church is awake. Certainly there are those who aren't, and I think the Lord will use others around them to minister to them."

**You probably don't prescribe to the theory that the church is going to be a weak, pathetic bride that gets rescued at the last minute.

(Roger laughs) "I know what the church is going to hear: 'Well done, my good and faithful servant.' That's what the church is gonna hear. That's a bride that Christ has caused to be spotless by His blood, not by our works. Let's face it, people are going to be beheaded and there's going to be some very serious persecution throughout the tribulation and situations of that nature and all types of intense things that Revelation, Ezekiel and Daniel says will happen. However, at the same time, what the church is going to hear is, 'Well done, my good and faithful servant.'"

**What are you doing right now, church-wise?

"My wife and I are going over to Calvary Chapel in Glendale, with Pastor Richard Goswiller. We really dig the whole vibe of what's going on there. It's a really cool church with some great teaching. We're really gettin' fed. We're committing our time to that ministry there in regards to being under Pastor Rich. Because of the ministry, I'm not putting myself in any form of leadership there, because I'm just away from Los Angeles too much. It wouldn't be fair to them for me to do that. There's so much ministry involved in Vengeance. Literally seven days a week, something's going on. There's a lot more than people probably understand in regards to the fact that I have students that I keep in touch with world-wide through my teaching tapes that are on the album and many, many different situations that arise even in Los Angeles. There's a huge plethora of ministry going on, so that's what I've committed my ministry time to."

**What happened to your role at Sanctuary?

"I served that church for approximately five years and, basically, there was so much work going on with both Sanctuary and Vengeance that it was very obvious that my energies needed to be concentrated on one or the other. Also, there were many capable people (of leading), besides the fact that I was under contractual obligations to my record company to fulfill that contract. I had already served five years in Sanctuary, so my wife and I determined it was ethically and morally the correct thing to do. With the plethora of things going on, it really was an overload. There was too much going on for me to have effectively done both. So, Vengeance and the ministry through Vengeance is getting served much stronger and Sanctuary, in my opinion, will be served much stronger by having individuals who don't go off on tour and so forth."

Speaking of going off on tour, as Vengeance Rising prepares to hit the road this month, they will be taking their new lead guitarist with them--former Deliverance guitarist George Ochoa, who has officially joined Vengeance as a permanent member.

HM

JOSHUA - WHY 'SURRENDER' NOW?

Joshua and Jeff Fenholt

Joshua, an L.A. band that made it bigger in Europe, Japan and South America than they did in their own L.A. backyard (much less the USA), is finally making one of their hard-to-find albums available to the U.S. public this month on Ocean Records. Heaven's Metal caught band leader Josh Perahia on the phone recently to talk about the SURRENDER album era of Joshua and catch up on what's currently happening with his new band--Jaguar.

**What was Joshua doing at the time of the SURRENDER album?

"We were looking for a new deal and a singer at the same time. We couldn't really find anybody in town. It was one of the most barren times of the band's history. Usually, I could always find a singer in three months or less by taking a lot of ads out; but, for some reason, in that period of time it was impossible. We met 100's of guys, but it was either a matter of range, personality, looks or commitment, etc. We just couldn't find the whole thing, plus we were Christians. It was just miserable to find somebody at that time. We eventually did right after Jeff, because we did our SURRENDER tour in Europe. It was a very dry period then, 1985, with a lot of money being spent for ads.

"We would just play for the chapel on Sundays. That was our biggest gigs. We were actually being the church band. If you can understand: with five long-haired guys and everything, and grandmas out there in front of us. The youth of the church, I think, doubled in a period of three months while we were there. I just thought it was a time that God wanted us there. Eventually God found us a singer and a tour, and we were gone after a year.

"It was a very interesting time. It was wonderful. The band could tithe in unison. We would get there early in the morning and set up all the gear, the stage, p.a. and everything. We did Vineyard worship songs, from 'Sing Alleluia' to 'Come Let Us Worship & Bow Down.' We actually put it into the Joshua rehearsal time. Once a week we rehearsed what we were gonna do on Sunday."

**Why don't you give a brief history of Joshua?

"The band was started in 1980 by my brother Leon and myself. This is before I was saved. I was Greek Orthodox at the time. The band was All-American and Apple Pie, because of the Greek Orthodox lifestyle; which to me was to be clean and love your God and go to church on Sunday; but the relationship thing is a little different. We wanted to keep the band clean, but, nevertheless, it was a secular band.

"We had our first album release in 1982 on Enigma Records. Though there was a hint of God and the album was dedicated to God, it was nothing compared to SURRENDER and INTENSE DEFENSE. It had a very excellent band. The guys were like the best in the city. A very well-known singer, named Stephan Fontaine was the lead singer. He'd been in Uriah Heep and a lot of other very major situations, and had a really fabulous voice. In '83 we were still together, and just about to get a deal on Gold Mountain/A&M Records when I got saved at a Bible study and through Hal Lindsey. Stephan just didn't want any part of the band anymore. We lost our whole road crew, about 18 guys. They basically all quit. They didn't want any part of it either. They thought I had turned into a loony. 'Who's talking about Jesus nowadays? I can't believe this.' Three of the band members left.

"I just met Ken Tamplin, so I stayed with him and Pat Browdy, the keyboardist. We had to find a whole new band. So, we did and that came to the SURRENDER lineup in '83. We played a lot of good shows. A lot of good singers came in and out of the band. One of 'em was Jim Wilkinson, who's in Love/Hate. I think he calls himself 'Jizzy.' He didn't work out very well. We had to ask him to leave--there again a spiritual problem between us all, which was usually the problem after 1983.

"SURRENDER was a really fabulous tour in Europe. I didn't even realize what a gigantic following the band had. There was train stations loaded with people with signs waiting for us in the south of France in the middle of the night and following us to our hotels, singing our choruses outside, and a total headlining tour. When we were playing shows, we didn't even realize we were headlining. We were coming to these mosh shows, where it's all mosh bands and asking, 'What are we doing here? Where are we gonna fit?' The guy said, 'Joshua, your band will be out at the four o'clock sound check.'

"'What is that?'

"'Well, that's the headlining slot.'

"'Oh, we're the headliner. I see.'

This is in the middle of Belgium. God really blessed the band. He really showed that we stepped out in faith. I booked the tour myself, because we lost our tour, but we already had tickets. At the last minute we lost the tour, and I got there and I lived in a phone booth and the Lord was just showing a remarkable miracle to the whole band. We got all these dates real fast and it was a successful tour.

"From that we got to meet Dieter Dierks while we were in Germany. He loved some of our new songs. We did a 9-song demo in about five to six days. He freaked out. He said he never heard a band come in and do so many good songs in such a little time. We basically signed a contract with him. We had to wait for the Scorpions SAVAGE AMUSEMENT album to finish, which was a two-year wait. We finally got to go back to Germany and record the album in '88. It took an entire year. In that two-year wait, all the members that were in SURRENDER weren't seeing eye-to-eye anymore and they left. The recording dragged out an entire year and turned into a million marks, which is about $700,000.00. The rest is history, with Rob Rock and the gang. We didn't see eye-to-eye after that time, so that didn't work out. We came back and had this album ready to go out, and we turned down a tour. Nobody wanted to do a tour, except the drummer and I, who stayed with me.

"At that point, I felt, after three albums, I had so many problems with members that it would be best to change the name.

METAL RADIO CHART

Here are the TOP 20 METAL SINGLES (reprinted courtesy The CCM Update) as of February 24th:

1 **Hired Gun**
Bride
2 **All Stand Together**
Bloodgood
3 **Good Enough**
Whitecross
4 **You're A Pagan**
One Bad Pig
5 **Farewell To Human Cries**
Seventh Angel
6 **Jet Blue**
Jet Circus
7 **Psycho Surgery**
Tourniquet
8 **Walk Away**
Xalt
9 **Obsessions**
Sacred Warrior
10 **Angry Candy**
Lanny Cordola
11 **What A Joke**
Deliverance
12 **Black Harvest**
Randy Rose
13 **So Called Living, 1991**
The Crucified
14 **Waters Way**
Dig Hay Zoose
15 **Hell Is For Children**
Shadow Wings
16 **Bloody Lane**
Crashdog
17 **Do You Believe In Love**
Love Life
18 **Mindbender**
The Crucified
19 **The Prodigal**
Living Sacrifice
20 **Do You Love Me**
Love Life

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That's when I started working with Robin and we changed the name over to Jaguar. It's become a whole new thing now. Actually, it's kind of a very different band. The spirituality is probably more so than anything I've been involved in. It's just a very different direction now. We're leaving the commercial rock thing and going for a heavier, hard commercial Rhythm and Blues. It's a little modernized and away from so much keyboard domination. It's very much guitar-dominated now. That's basically been a slight skim over the whole thing."

**Are you going to be doing shows as both Joshua and Jaguar?

"Yes, as a matter of fact, that's definitely gonna happen. It's gonna be a very strange thing right now (laughs). I think the Lord has brought that about. I can't believe they're both happening at the same time. That is, to me, an incredible switch with the struggles of the Joshua thing. The Joshua thing seems to have found its new beginning again, and it's at the same time when the success seems to be opening for the other project."

**You did some re-working and some touching up of the SURRENDER project. What exactly was done?

"Well, for starters, we knew we had to re-do all the Simmons drums. The original producer, bless his heart, didn't mean any malcontent or realize it wasn't a great sound, but the studio where we originally recorded was very small, and there was no way to have a drum set in the room, so we were using these Simmons pads. Needless to say, the sound was just awful and we were all disappointed. That had to be redone.

"Literally, I had to keep my guitar amps down low, because the office next door. That's why my guitar tone came out so thin on the album, too. When you're playing an amplifier on 'one' a lot of the time, there's just no way you're gonna have a big sound. I couldn't bring in two cabinets. You can tell the scenario now: One small room for everything, but, this man really believed in our band and really wanted to put a great effort of his own into this thing. What all the other studios wanted was a lot of money and I knew we wouldn't be able to pay it back or, with the points afterwards, the band would hardly get nothing. I knew eventually I could buy the album outright myself, so I did it this way.

"We had to replace the drums and the guitar. We re-did all the background vocals. I didn't really ever care for the background vocal sound that we had on that album, except some of the ones that Jeff did by himself. We enhanced 'em. We left Jeff's voice in there and we brought in a new gang of singers. I re-did about 60 to 70% of the old guitar solos. We were able to fatten up some of the old sounds.

"We put **Show Me The Way**, a Jaguar song, on there as a bonus cut. It's a very minister-oriented song for me. It's what I would call the 'Jewish yearning': How David in the Psalms yearned for God's love and attention. He knew he had it, but he knew that he'd been a sinner and he'd done things wrong. (He yearned) for God to open the door and show him which way to go in a world of confusion and craziness and attack, with enemies seeming to always be raging outside just inches away, and how God can come through for you. Like the Psalms, it is jubilant at the end. That's the 'Show me the way' verse in the chorus: 'The feeling inside makes me want to fly high.' It's a special song for me."

HM

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DANGEROUS LETTERS

Every time I receive Heaven's Metal I read "What so and so Sez." I'd like you to do an interview with the guys in Dangerous Toys, because I was reading the Metal Edge magazine and they had this section that said, "If you had one wish, what would it be?" and Scott Dalhover of the band said, "Eternal life." I think it would be cool to interview them and bring them the Good News of Jesus Christ.

--Carolyn

(Ed--I'm sure you'll enjoy this issue's interview with Jason McMaster of Dangerous Toys.)

PREACHER'S POLL

If we are Christians, why do we rate our bands? If we degenerate into rating bands, like in the reader's poll, then it becomes merely another form of entertainment, and bands will probably lose focus on what they are really out there to do: teach the message of Christ. Rather than try to win souls to Christ, they could possibly fall into trying to make the ratings in the reader's poll. Why in the reader's poll do we not have categories like "Most Convicting Message" or "Most Inspirational Message?" Think about it!

--Roy Dunigan

Fairborn, Ohio

(Ed--Good point, Roy! The only problem I have with implementing your idea for a new category is that it would be another judging contest and become some sort of spiritual rating, which I think may be even worse than rating bands by musical talent. Also, would the recipient of the most votes be considered the most anointed or something? How can we really judge that kind of stuff? I think "Favorite Lyricist" demonstrates who people think are writing significant messages in their music.)

LEAVE THOSE COVERS ALONE!

If I'm going to shell out 15 bucks for a flimsy piece of plastic (a CD), I want the most gnarliest version of the original cover art work. This is a reference to the two different versions of the Mortification cover that I hear they have, and the other cover that I was whimped down to conform to the "Christian retailers."

If they think it's "too gruesome," then make the plastic wrapping black, or tinted dark, or put stickers on it, or heck, put it in a brown wrapper. But don't screw up the cover!

--Rachel Cowin

Yakima, Washington

MUSIC PRICES

I'm 20 years old and a Heavy Metal fan. I was wondering why the Christian music market is so expensive. I go into the Christian bookstores and the tapes are outrageous--even the prices are that too! How come they're more expensive than secular? I mean, isn't it wiser to be the same prices as secular ones, or a bit cheaper? It's a ministry to the non-Christian. It should be easier to get and more affordable.

Your magazine is the greatest. It is something positive to read, unlike secular music mags.

--Sheila Inclair

Omaha, Nebraska

(Ed--Christian CD's are and have actually been $2 to $3 cheaper than their secular counterparts and the tapes are regularly priced. The secular stores sell tapes for $9.98 too, but they actually sell so much more product that they get massive discounts on it, which they pass on to the customer, like $7 or $8 tapes. You know, a chain is gonna sell a few hundred Michael Jackson tapes in a month, compared to a Christian bookstore, which may sell a dozen of a popular Christian Metal tape in a month. With the bigger volume comes bigger discounts. You're just usually seeing discounted prices in secular stores.)

Ed EXPLAINS

You may have noticed the increase in billed subscription prices, from $12 to $15, etc. This only applies to those requesting to be billed for their subscription, and goes to pay for the time and materials necessary to send the invoices and track their payment. Those sending in their payment with their subscription request still only pay $12.

Some of you may renew your subscription after the last issue of your old sub runs out, and then wonder why you don't see an issue for a while. If this happens to you, it's probably because you sent in your renewal after the subsequent issue was already mailed out, meaning your new sub will start with the next one to be mailed out. If you want the issue that was missed, you'll need to buy it as a back issue. For example, if your sub runs out with the March/April issue and you send in your renewal in May, it will reach the Heaven's Metal subscription department after the May/June issue has been mailed by the printer and your first issue of the new sub will start with the July/August issue. If you wanted the May/June issue, you'd need to send in $2.95 and request it as a back issue. To aid you in not missing an issue, a renewal notice will be sent to you in advance of your expiration. On the renewal notice will be a mailing label with your name, address and "Expires with # such-and-such" notice on it. When you send in the renewal payment with this stub, our subscription department (Marianne) will simply add six more issues to your expiration number and your sub will continue. Remember to look at this "expires w/" number, because you may receive a renewal notice, for example, that says "Expires with #36," before you actually receive Issue #36.

If you don't receive an issue for another reason, please know that we desire to do whatever it takes to solve your problem. Gracious letters are especially appreciated, because the gracious attitude is contagious and makes our efforts seem much more appreciated.

LABEL EXPLAINS

In the Deliverance interview in Issue #32 and the "Letter to Ed" about promoters in Issue #33 some of the frustrations felt by bands in the Christian music industry was brought up. In order to possibly give us a greater perspective (since there's usually at least two sides to a story), we've interviewed Frontline Records man Kent Songer and asked him some questions about what they're doing for the Metal bands on their label.

**Any response to the Deliverance article?

"They definitely have some strong feelings about the industry that they're having to deal with. I think all Christian bands come to a point where they have to make a decision whether they're gonna stay in this industry or try to move on out of it, or even not advance and move on with their life. Every band reaches that point, so I don't judge them harshly.

"One thing we wanted to address is the impression that Christian record companies don't try to promote their bands in the secular realm. We do. The secular people aren't interested in labels. They're interested in bands, from how talented and what type of individuals they are, to if they have management or booking and how active they are in their careers, etc.

"Bloodgood was our first thing that happened. We got them licensed to Capitol distribution. This last week Tourniquet was licensed by Metal Blade. All that just doesn't happen. A lot of things happen behind the scenes that we and a lot of other Christian record companies do.

"So, when a band comes to us and tells us that they want to be on a secular label, generally what we do is we allow them the rights to go and shop themselves. We say, 'Go out and bring back some interest.' So, they have to go out and create interest in their band, not in the label. When they come back with interest, we work with the particular company that says they have interest."

For the benefit of the musicians involved in this industry, Heaven's Metal will attempt to continue to provide tips, expert advice and any wisdom that becomes available, so that this great art form called Heavy Metal can be used more effectively by Christian artists. **HM**

CONGRATULATIONS ON ANOTHER INTENSE YEAR IN HEAVEN'S METAL 1992 READERS' POLL

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TOURNIQUET

INTENSE Records

FAVORITE THRASH/SPEED METAL BAND:
DELIVERANCE

FAVORITE NEW BAND:
MORTIFICATION

FAVORITE ALBUM:
PSYCHO SURGERY

FAVORITE SONG
"BROKEN CHROMOSOMES"

FAVORITE SINGLE-SONG VIDEO
"ARK OF SUFFERING"

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GUY RITTER

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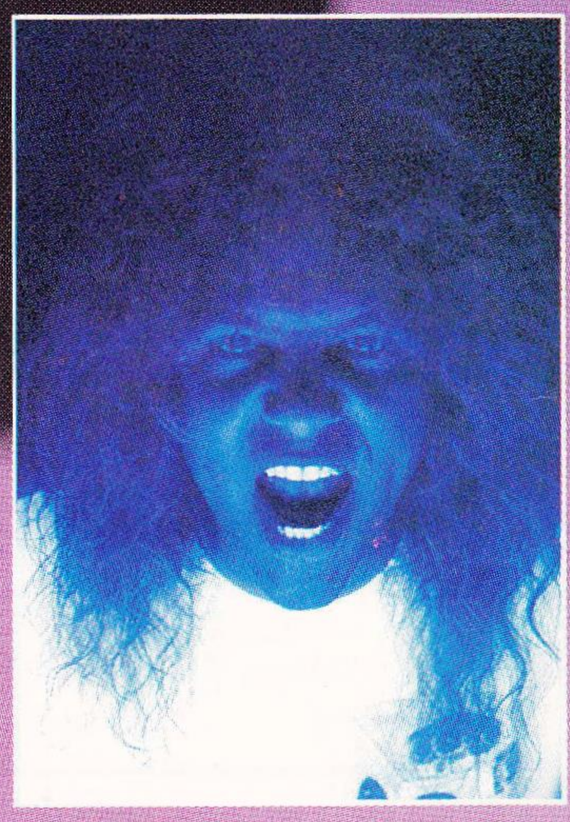
ROGER MARTINEZ



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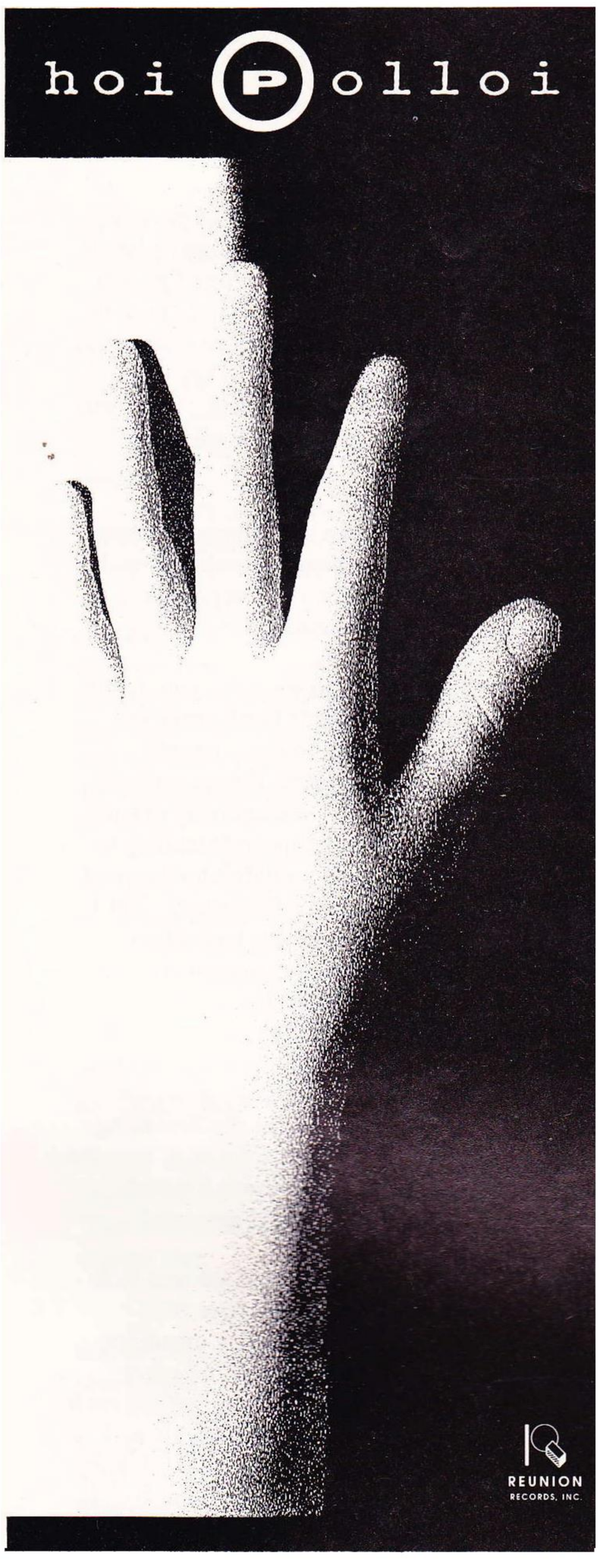

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KERRY LIVGREN

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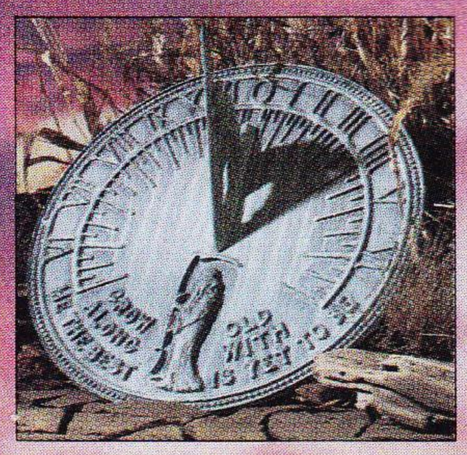

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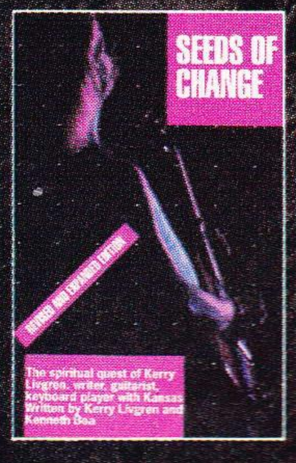

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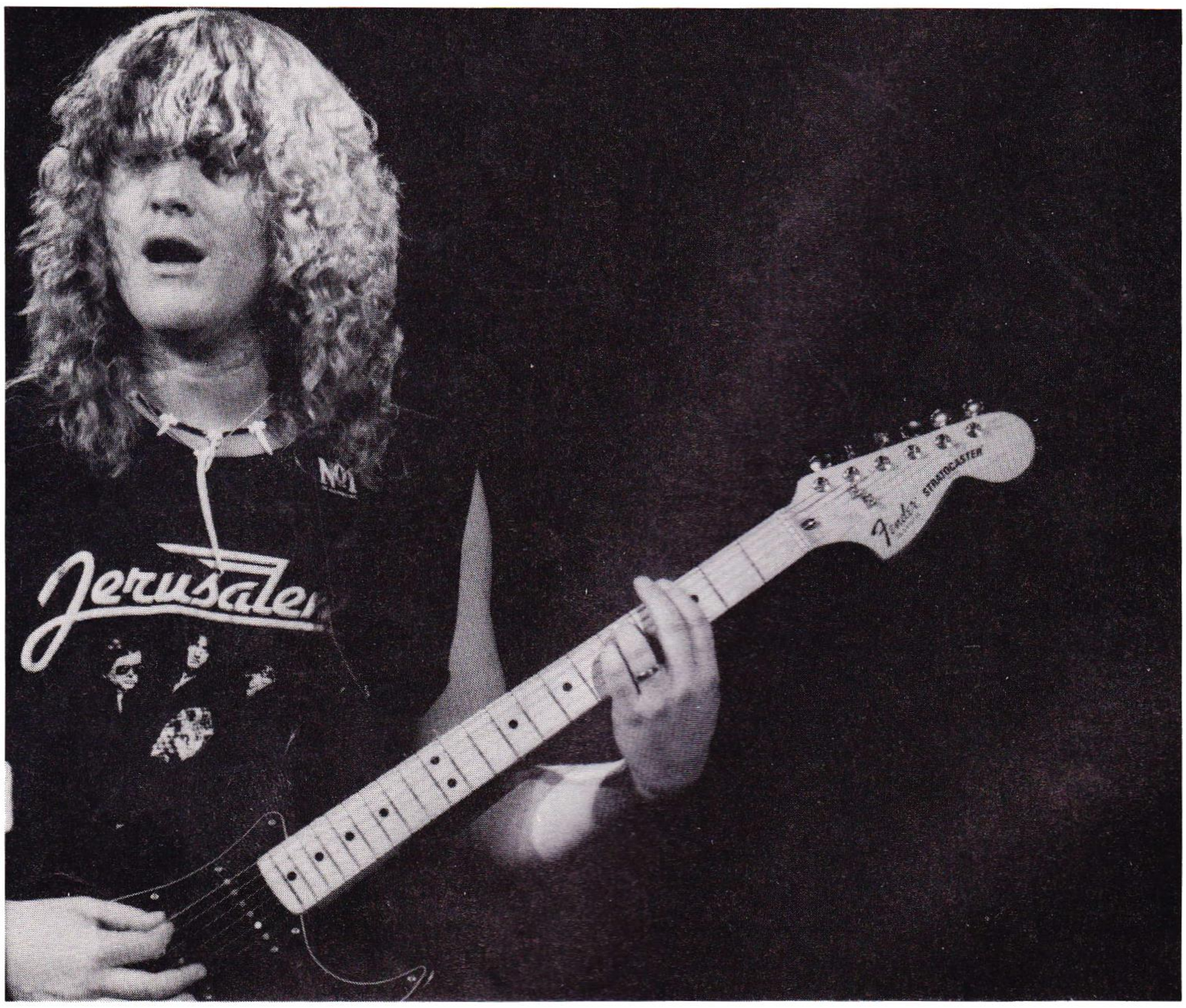
Ulf Christiansson's Lifestyle From Above



Ulf (Photo: Steve Wunrow)

In the last issue, we caught part of the interview Steve Baker (manager of the New Union in Minneapolis) did with Ulf Christiansson of Jerusalem, where Ulf talked about what the band had been up to, and he addressed musicians and what God may have in store for them, as well as the price they need to pay to receive it. Here is the continuation of that interview.

**For several years I've heard it prophesied that there's a new music coming. I'm not going to say a style, but a music coming that will have the capacity to transform lives, to bring deliverance, to bring healing, to bring people on their faces before God. Have you seen or heard that music? Is it here today? Are the musicians tapping into that yet? Or is it something still in the future?

"I heard it," says Ulf, "but I haven't heard it out on the stages yet. I haven't done it yet myself on stage. We haven't had many concerts, but I've done part of it in Europe these last two years. I have seen people falling under God's power. I've seen people getting healed through the music. I've been doing warfare with the music and getting demons out of young people. With the situation we have today; if we don't learn to cast devils out of people, we will never, ever have the revival we're looking for."

**This may seem like a strange or secular question, but this new music--does it have the possibility for Top 40 appeal? Besides the spiritual impact it has in a live setting, is it the kind of music that we can record and will actually make a record company executive want to market this thing and see it on the charts?

"I think God has made us the head and not the tail. Now, being the head means you are setting the standard. You are in command. I'm not sure if the charts are that important. Maybe."

**Recently, I received a bulletin announcing a big convention and there were these very popular TV evangelists from the States advertised there with their photos. As I looked down I was shocked to see your photo there. What has brought you to the point now that you are ministering alongside these individuals?

"As I said before, I think that the weakness has been for the musicians is that they're not strongly connected in the church. They only want to do just one thing. I don't say that everyone has to do a lot of things, but for me...God showed me what I am supposed to do. I don't have any problem with going to South Africa, for example. I don't have any problem of going to any other nation or being involved with certain people. When I preach the Gospel, I give the message, what I have in my heart. I only know one of those evangelists that you saw, the youngest one. They asked me if I wanted to come sing, and I said, 'Yes, I will come and sing, but I also want to minister, too.'"

**Do you see any dangers in associating with people that would possibly alienate you from another segment of the population and getting out and ministering?

"It depends on what I'm aiming for. If I'm afraid of what people think about me... 'Maybe I should not talk to these people. Maybe I should not be there, because people might think this or that.' If somebody saw me at Jimmy Swaggart's meeting and standing to sing there, they probably wouldn't understand. 'How can he be with Jimmy Swaggart?' But I think that in America you have a problem. You always have a tendency to constantly cut off people from each other. If somebody's doing something you don't like, you cut it off. If somebody's saying something you don't like, you cut it off and you never really go to the bottom of things. You just see the first thing and you just cut it off. I don't like that, because I think that the attitudes you have for each other as Christians is a really judgmental attitude.

"I would say, in the Rock and Roll world there's a lot of pride and a lot of rebellion. As well, there is a lot of misunderstandings and a lot of religion on the other side. It's like two different armies fighting each other; shooting at each other constantly and trying to kill each other with words. I think you both are living in sin. I really think you are. I think your hearts are not right, and God is crying for it. I think that you need to change--all of you, because of your attitude against people who are doing wrong. If somebody falls, you immediately totally shoot that person down and there's nothing left of him. God is gonna hold you responsible for what you've done, with the words you said. There will come a day when you will have a judgement, because of what you did to each other.

"I think that I cannot judge anybody. If they ask me to come there, I do it. I have my style. I have my aggressivity, and some people get shocked, but they see my heart. I tell you, just by the way I come, by my music in this area, I change many people's attitude. I actually helped a lot of the misunderstandings because of what I do today. I never said I left something and went to the other side. People are gonna try and put me into that, but I'm constantly gonna resist that, because nobody's gonna put me on any side. I'm on God's side and I'm gonna be there."

**You made a statement about aiming earlier. After listening to your new solo album, if someone picks that up expecting to hear Jerusalem, they're gonna be surprised. Some people might say, "I don't think Ulf knows what he's aiming for."

"People have to understand things. It's like the difference between the five ministry gifts of the Spirit. People don't understand the differences. They think, 'Oh, I like the evangelist,' and that's all they go for. Maybe they have a call to be an evangelist, so they like that side, but they don't like the prophet when the prophet comes and talks to them about sin. They don't like that, or vice-versa.

"You don't understand that God has different kinds of ways of doing things. This record is more of a Pop record. It's more a 'flow of what I have right now.' That is a side of the church that I feel. There are two different flows. One is to the world and another is to the church. Why is it so important? Because I want to bring the church with me when I go out on the streets and out to the concert halls and face the world and face the devil.

"I don't want to be a lonely island out there doing my own thing, which most musicians today do: having their own product, living their own life, just doing their own thing and maybe coming on Sunday now and then, saying, 'Hello, hello. Here I am.'

"'Oh, I heard about you. You had a great record. Can you write your name here on my Bible? Blah, blah, blah.'

"'Yes, I can,' and they leave. That's not the way we should live. You should be in a church where there's a pastor that can tell you, 'This is something wrong here, you've got to change that.'

"'Well, I don't like that.'

"'Well, you can go.' You see, there is confrontation needed to be done. There is also support for the musician that he needs to have. He has to feel safe. He has to feel that he's secure in a home, where people love him and can protect him and tell him what's wrong. You see, the church has not been like that."

**It's become increasingly difficult for me to find bands and musicians to come and play at The New Union that truly have an anointing on their lives, that speak clearly the message of Christ's salvation and healing and deliverance that's available to the kids. I'm finding that more and more of these bands are more interested in "relating" to their audience in hopes that they won't offend the kids and that they'll come back a second time. Their message is so poetically obscured that, unless you have a degree in philosophy, you're not gonna be able to interpret their lyrics. How does the church bring these musicians back in to an understanding of their responsibility with that gift that they carry to reach kids?

"Well, I think we raised up a generation today with young people who've got to have Rock and Roll first, then they can have Jesus on top of that--but they've got to have Rock and Roll. If they don't have Rock and Roll, they don't want to have that kind of Jesus, either. 'If Jesus is not Metal, I don't want to have Jesus. If Jesus is not Rock and Roll, I don't want to have Him.' But Jesus is not Metal, He's not Rock and Roll, He's not a style, He's not Country and Western, and He's not Jazz. He's nothing of that. He's Jesus. He's the Lord. He's my Savior. Without Him I'm dead! I'm nothing. That truth is not in balance today, so Jesus becomes Metal or He becomes something else--a style. That's a very poor and low level of life to put Jesus on that."

**How can the musician communicate that to his audience effectively? Because those kids are coming in with that preconception.

"I speak about the price that's needed to be paid. That's the price the musician has to pay: He has to pay the price that somebody may not like him. It's the same as a preacher. He has to pay the price of not standing up in church and preaching garbage all the time, that just makes people feel good and go, 'Oh, he's a wonderful preacher,' but they never confront the dirt and the sin in the church, if there is--and mostly there is things in the church. I don't say every preacher is doing that, so don't misunderstand me, but too many preachers and musicians today are just out there to please the people. We're not here in the world to please the people. We're here to please God."

"If Jesus is not Metal, I don't want to have Jesus. If Jesus is not Rock and Roll, I don't want to have Him."

**Most of the musicians that I know, particularly the ones that are performing music that is more violent and aggressive. They feel, by virtue of their music, that they're alienated from the body of Christ. The deadly consequence of that is that they're not getting the Word, nor the teaching from the church that they need. Who's to blame? Is the church to blame or the musician?

"It is the church. The Bible says in Hosea, that if the people are walking around without goals and nothing to aim for in their life, it actually is the priest to be blamed. 'I will not so much go to judgement with my people as I do with my priest,' it says. There is also a lack of spiritual understanding, and many pastors today are suffering. They are lonely. They are asking God, 'Show me, because I don't know how to do this right.' They have problems, problems, problems and their burdens are incredible, and no one understands. Their people stand in line to speak with the pastor about their problems, because the level of spiritual growth in the church is so low and we have so many babies and so little of spiritual fathers and mothers in the church today. It's became like a kindergarten almost. I think that the musicians are babies. They don't understand that, in the long run, 'if I take the glory from God, I'm gonna reap something.' I can't speak about Jesus, go up there and pretend I'm doing His work and take the glory for myself and then expect there will be a harvest in that."

**Another band from Sweden was here recently and I asked, "What is Ulf Christiansson doing these days?" The answer that I got was kind of a flippant answer. He said, "Well, Ulf thinks he's a preacher now." Who specifically is Ulf Christiansson?

"That's a funny thing. I've always been a preacher. That's why Jerusalem became what it was. I don't see a difference today. I just think it's increased. I think the anointing is stronger and some of the truth that God showed me is stronger. I know more, of course, because I've sought Him. I've been seeking Him. Out of that I can feel the music today I want to do. The music the new Jerusalem is going to come with is gonna be powerful music and is gonna be the new music. When I say new music...if you read the Bible, it says 'sing to the Lord a new song.' What's a new song? It's an attitude difference. It's a spiritual difference. It's a heart difference. That's where it starts. It's not the style I'm talking about."

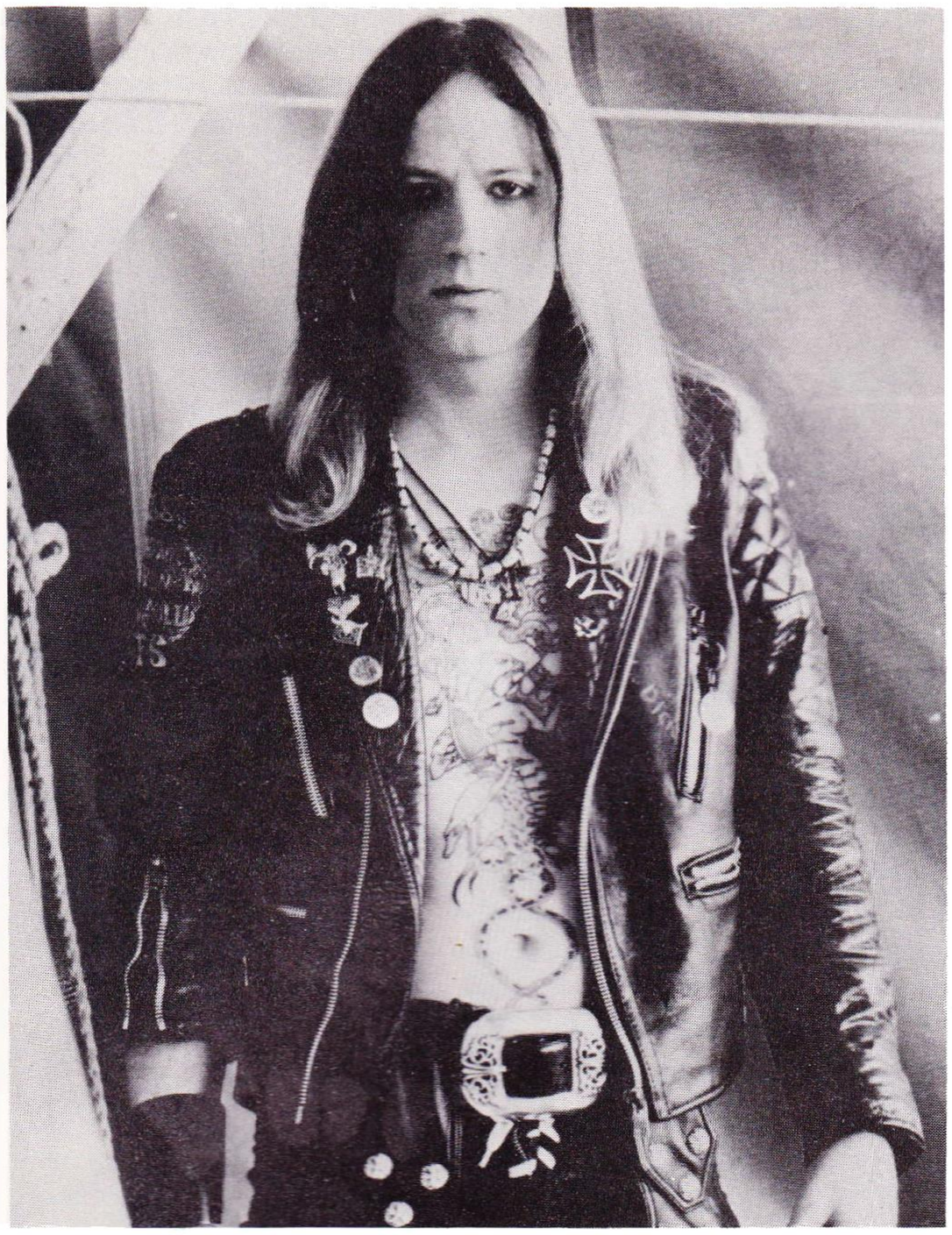
**If I go to a Jerusalem concert in the future, what will I see or hear different?

"I don't think you will see much difference in the band. I'm probably gonna bring another guitar player in, but you will probably feel the anointing much stronger. You will feel God's presence stronger. You will also see things taking place that you didn't see before."

**If we see the anointing any stronger, we're gonna see a powerful concert.

HM

what dangerous toys sez:



Jason McMaster of Dangerous Toys (Photo: Dean Freeman)

This issue our "What So & So Sez" feature brings us Dangerous Toys from Austin, Texas, who came together a little over four years ago to cut loose in the local Rock clubs, but were quickly snatched up by a watching Columbia Records before they could think about getting serious. Since that time, the band has released two well-received albums and is currently writing for its third. Join in on the conversation with vocalist Jason McMaster at a local fine eatery called Denny's.

**Why did you leave the band Watchtower?

"I didn't leave because I wanted to. I left because I felt like a piece of algae in a stagnant aquarium. I needed some air and I found myself having more fun doing other things than Watchtower. I was in Watchtower for seven years. I was in Dangerous Toys six months. All of a sudden, I'm on Columbia with Dangerous Toys. I didn't know if I wanted to spend another seven years without seeing some of the world, because I had never been out of Texas--unless you call a vacation to Colorado when you're 11 years old with your family before your parents are divorced, 'seeing the world.'

"I think I'm a better person as a result, because I jumped over the fence. A lot of people thought I ruined my life by leaving Watchtower. I don't think I was having fun anymore in Watchtower. There's no other music like it in the world, but I was ready to do something a little more open minded and accessible to an audience. I was involved with a band that was technical and tight all the time, so I wanted to, like, drink a beer and loosen up a little bit."

**How did Dangerous Toys being signed feel to you?

"It was mind-blowing, because we didn't expect it. We were together three months when label interest came. I was not fathoming it. I was not stomaching this at all. You better start seeing a shrink or something if you think you can deal with that right away without having any kind of emotional drawback. It was like leaving a seven-year marriage for a six-month fling. It was a gamble and I rolled the dice and it came up good. It was cool, but we didn't know what we were getting ourselves into. Some of the guys in Dangerous Toys had never even been into the recording studio before to do a demo."

**Do you remember back in the Winter of '85, when Watchtower opened for Stryper?

"Yep. It was the day before Metallica/Armored Saint at the Coliseum. I remember it well. The experience for opening for those guys was just as weird as it was opening for Slayer the same year. It was the same feeling that we had opening for Trouble, another positive, Bible-oriented Rock group. I like Stryper, I like Slayer, I like Trouble. I have no problem with them incorporating their beliefs into their songs. The thing I didn't like about Stryper's set was they preached too much. I think they kind of lost that as the years went by, but, back then, when all they had was 'The Yellow And Black Attack,' it was very much like, 'Hey! We're a Jesus Rock band. If you don't like it, you need to get out, because you're gonna go to Hell.'

"It's like, 'Hey! I like you guys. You shouldn't preach to me. I like your music... What are you trying to tell me, that I don't like your music?' I felt like they were trying to alienate people that didn't want to hear them preach, who just wanted to hear them jam.

"The funny thing about that gig is we were in our dressing room changing and Robert Sweet, Oz Fox and Tim walked in and said, 'What do you call that stuff?' They were blown away. They loved the stuff. We said, 'We don't know. We call it technical, weird, Thrash-orama.' That was cool. That was very enlightening. We thought, 'Here's this band from L.A. that's going to come play Rock star in our home town,' but they came in a recognized us. That was very cool.

"That was pretty much it. We talked to 'em a little bit that day. After the first couple of songs in Stryper's set, Michael Sweet stopped and he said, 'We want to thank Watchtower for opening up. Man, those guys are really talented. And we know where they get that talent!'

"And it's like, 'Yeah, we mail-ordered it.' He didn't have to say that, but I guess it's just part of his deal. I thought that was real silly. If he believes that's where we got our talent...okay. I don't think I got my talent from there."

**How do you feel about Christian Heavy Metal?

"I have no problem with any kind of Hard Rock band or any band...as long as you're not preaching. As long as you're not saying things like, 'You're gonna go to Hell if you don't watch yourself, if you don't pray or if you don't do this.' Bringing that to people's attention I don't think is very Christian. I think it's very anti-Christian. It's like saying, 'You suck if you don't do this.' That's exactly what it is."

**What would be your alternative if you were telling someone like that how to do it?

"I don't think shaking a finger at anybody or telling someone to believe something is very Christian. I wouldn't go as far as to say that I am a Christian. I'm not saying that I'm a Christian and that I'm doing anything right, because everybody does things wrong. I just think that's a wrong way to do it and I don't do that. I don't tell people, 'Do it this way, or you're messing up.' I think people should do it their own way and learn from their mistakes. Who's to say who's right and who's wrong? I think everyone should write their own morals."

**Have you studied much the claims of Christ?

"Let me tell you a story about what happened one night when we were on tour with L.A. Guns in 1989: We had done our set and it was about 12:30, and we were about to do a long drive and we stopped to eat at a Taco Bell or something. I was about to come out of line, dressed something like this (leather jacket,

etc.), and I was cornered by these high school kids. They came up to me and go, 'Excuse me, can we ask you a few questions?'

"I went, 'Yeah, what's going on?'

"They said, 'Are you familiar with a guy named Jesus?'

"I said, 'Yeah.'

"'Do you know that He's coming?'

"'Well, that's what they tell me.'

"They said, 'Well, how do you feel about it? Are you excited about it?'

"I said, 'Not as excited as you, I guess, because I'm not going around promoting it.' They asked me a few questions, 'Who are you? What are you doing?' I told 'em the whole story, what was up. They were semi-familiar with us. They were really trying to hand me pamphlets and ask me, 'Do you want to ask...' and I said, 'Listen, I don't want to hurt you guys' feelings in any way, and I'm not trying to say that I'm right and you're wrong, but let me tell you something: I think the reason you came over and talked to me is because of the way that I'm dressed and because you know I'm not from around here--and because I don't look religious to you? I could've been a total Jesus freak and you wouldn't have even known it.'

"They started looking like, 'Ooh, we made him mad!' and I said, 'No, I'm not mad at all. I just want you to know that I think that I put more smiles on people's faces than you do by shaking a finger at somebody, saying, 'You're not religious enough,' or making sure they know about Jesus. Pointing a finger at somebody and saying, 'You should look into this. You don't look very good. You don't look like you're going to Heaven, buddy. You need some help.' I don't think that I need any help.

"I said, 'Everyone has a vice. Everyone has their own place that they're gonna go, and they're gonna be happy. Whatever it takes to be happy, as long as you're not hurting anybody else, that is what religion is about. Religion is not putting somebody down for their beliefs. Being a free spirit--that is religion. I don't think religion is a group of guys cornering people at a Taco Bell, telling them about Jesus.' They were like, 'Wow.' I said, 'You think about it: I bet I put a smile on 5,000 kids' faces a night when I play, and I bet you put a few frowns on people's faces a night by doing that. Think about it, and be aware, because not everybody is how they appear.'"

**Who do you think Jesus is?

"I think Jesus was as big a rebel as any guy in a Rock 'n' Roll band, because He wasn't doing what anyone on Earth was doing, or so the story says. He was just a very original guy. I think that's why everyone clung to Him. I think that He had a lot more volume to Him than that. As far as Him being the Son of God, it very well could've happened. There's so many different stories about Jesus and the Bible, and there's so many different faces of Jesus.

"'The Last Temptation of Christ' was one of my favorite movies, because it shows other faces of Jesus. Not a whole lot of 'em, but it shows Him getting upset and a little perturbed at some things and almost cursing everything. That's why I think he was a regular guy. Because, you know those guys that you think are good, and they're your bud and they're real and you want to be in touch with 'em all the time? They're not perfect either. They f*** up just like everybody else, but there's still something about 'em that everyone loves and everyone's gonna be into 'em.

"I think Jesus was followed and enjoyed by people. He made His own bed, so He slept in it. He started preaching to people. He made people follow Him, because that's what God was telling Him to do. How much of that can you handle? If you are still having trouble getting people to follow you, and you're getting messed with all of the time, and you're obsessed with it--how do you deal with that? I think that Jesus was a regular dude, just like me or you. He had more volume. He was a star that was shining a lot heavier than me or you, but He was a person. I think He had problems, just like anybody else.

"Whatever it takes to be happy, as long as you're not hurting anybody else, that is what religion is all about."

"He gave to people all day. That was His job. He was employed by His daddy. He broke down, and no one gave a crap, except a few people. Then, after that, He had said all He could say, and then the next thing you know He was dead on a cross. I think that's why it's such a heavy regalia now, so regal and so powerful--just the cross. I don't wear crosses anymore, because there should be a question mark at the top of that cross. It's like, 'God, how can someone be so heavy and take so much stuff to where You just let Yourself die, because of the way man is?' It's like He couldn't escape anymore. It just got so heavy for Him. He cared so much that He said, 'Maybe this is what I'm here for. I want people to see this. I want people to see how bad these guys are to me. They're gonna hang me up on a cross and watch me die, while the people that do care about me just sit there and mourn and their souls die with mine.' Because you know the sight of watching your son, your brother, or your friend nailed to a cross...you know that a part of you dies, too."

**How do you feel about the resurrection?

"Well, I think that it was a miracle. Do you think the Bible is all true?"

**Personally? Yes.

"See, I don't know enough about the stories in the Bible to say whether I believe it's all true or not. I really have a big question about it. As far as organized religion, there's so many questions involved in what's right and what's wrong and what religion is correct. I think it's all shooting for the same thing, and that's freedom. It's a scary thing. The thing about the resurrection is: Did He really rise from the dead? Did He move away the stone? Did someone go in there? Was He really dead? Did they say, 'Let's get Him down now. Let's take care of Him. He's not dead yet. I can see Him breathing, let's get Him down now and go put Him in this tomb and revive Him and heal His wounds. Then He can come back from the 'dead' and everybody will know that He's...' It could've been a hoax. He could've really died. I'm sure He was a strong-willed, incredible dude, ya know? Who knows? I don't know enough about it.

"What I do know is what I told you: I think He was just a radical, big, powerful dude that everyone loved; that everyone wanted to be involved with...just like Bon Jovi. Just kidding."

**The thing that's interesting about Christianity... When you take all the different religions, most every one has kind of a tolerance of the others, kind of like what you were saying about being free. Your soul, your conscious being cleared of guilt and all. The thing that's different about Christianity is the teaching of Jesus. He said, "I am the Way, the Truth and the Life. No one comes to the Father, but by Me." That's an intolerant attitude that says, Buddhism, Hinduism, Islam, none of these other ways are gonna do it. I am the Way.' Whereas, all the other religions basically say, 'Whatever it takes to get there, it's okay, as long as you're not stepping on other people.' Whereas, Christ, He came down and said, 'This is the way it is.' Some people called Him a good teacher, but, if He was lying about that, He wasn't a good teacher. He was either Lord, or He was a lunatic, or He was just a liar, a jerk--saying all these things to mislead people. That's what I look at when I look at all the different religions.

"I think everything about the religion of Christianity is very interesting, but I think that every religion is very interesting. I think there's a lot of right things and there's a lot of wrong things with any kind of organized religion. Coming down on somebody because they believe in something else isn't right. I don't care if you're God. Telling somebody they're s*** because they believe...that's discrimination. It's not being free. Free to believe is my religion."

**That's one thing that Christ didn't do--He didn't make people feel like crap. He hung around with Samaritans, scumbags, and He talked to women. He held babies in His lap. He wasn't too important to mess with kids. He treated people with dignity.

"See, that's what it's all about. Even though He may have strong feelings about where He's coming from, He wasn't discriminating. He wasn't racist. I'm not very comfortable with a baby sitting on my lap. That's a good one."

HM

METAL TRACKS

Are you sitting down? You better have a seat, for what you're about to read may floor you... **Michael Sweet** has left **Stryper**. "I'd been praying about it for a long time and I knew it was time to go. Musically, I'm coming from a different area. I don't know if the other guys are gonna stay together or what. I wish the guys the best. Hopefully we'll remain friends." Michael tells us that he's currently making demos and is talking to a few interested labels about doing a new project. Wow! Apparently Real Videos has run a special show, where Michael is being interviewed and announces this shocking news and explains what's going on.

"We were completely shocked!" explains brother Robert. "We were working on new songs together and the news came as a shock. We decided to take a few weeks and kinda think about it and pray about it. I guess we're gonna be auditioning singers. I guess the only thing I know to do is to tell people out there, if they're interested in getting an audition, to send a tape and some information to: PO Box 1045, Cypress CA 90630. Then we'll take it from there."

**So, you three guys are gonna stick together?

"Well," muses Robert, "we're gonna try. I mean, it's gonna be a pretty big job, because of our circumstances, but I figured I'd give it a try. If later on we feel it's not working, we can each go our own way, but I think our hearts are really into doing this. It's a lot more than just getting a new singer. There's a lot of other complications there that a lot of people don't know about, but we've gotta do something. A few weeks ago I told the guys I really felt there was a need for Stryper more than ever, regardless of the situation or regardless of what people think. I think we'll try out some singers. I guess if Van Halen did it, Stryper can do it."

**It's not that unusual. I heard Vince Neil just got fired from Motley Crue.

"Well, I heard he decided to leave to be a stock car racer, but their situation is a little bit different, actually. I've heard they've got it set up to where he's gonna come back in, like, two years and they'll put out another record and it'll sell 5 million copies and everyone'll be happy. So, it's not quite the same thing as what happened with Mike. I'm sure the guys in Motley knew this was coming--We had no idea. It really surprised us.

"We're going to Europe in March. We've got some shows to do, where it's gonna be us three--Tim, Oz and I. We figured there's a lot of people over there we don't wanna let down.

"I just have wanted to know in my heart if it's the right thing to keep it together. People keep calling me, going, 'Keep it together, keep it together. You guys had something, and it's a shame that Mike's not there, but just because he feels that he was supposed to go on doesn't mean that Stryper is supposed to end.' Someone said, 'Just think if Petra would've ended when they've gone through three lead singers; just think if AC/DC would have never done it when Bon Scott died; think if Van Halen would have never done it after David Lee Roth left. It's a hard thing to lose your singer, but it does happen and you can go on and do it.'"

**You know, it's at times like this when you go through stuff like that, those are when about all you've got is to lean on the Lord.

"Let me tell you, man," says Robert, "that's all that I have. A lot of people think, you know, 'Stryper's rich' and I guess it's kind of funny to sit here and think of people thinking that about us. A lot of people think we're these millionaires who have it made, or whatever. Right now, I think this is the biggest trial in my whole life.

"What was very hard for me is, when I came home after the tour, I had watched channel 40 (TBN)--no kidding--for, like, three months straight--seriously. I was getting pumped up, man. I was telling the guys, 'Man, something good is going to happen. I really feel there's something good right around the corner. I don't know what it is.' I kept saying to the guys, 'We've got to get together and pray more, we've got to fast more and...there's a need for Stryper.' And then, right then, that's when Mike left.

"That crushed me. I felt like all the hope and all the faith that I had been building up--and it was sincere faith, it was just for the sole purpose of doing the right thing--it was 'BOOM,' stepped on. That's when I, for a couple weeks now, have gone through that valley, where I've gone, 'Well, Lord, all I have is You. I don't have anything else.' We're just kind of walking around, wondering what to do. You're right, man--in these times, you just have to put your faith in the Lord. So, why did I have to come up with a title for an album called 'IN GOD WE TRUST?' Now I have to trust! (laughs) I guess I went and shot my mouth off, and now I'm having to live it."

In other earth-shaking news, guitarist **George Ochoa** has left **Deliverance** after some meetings with pastors who told George and Jimmy "that it looked like they had outgrown each other" and maybe ought to part ways. This put a halt to the upcoming planned Deliverance tour, which **Roger Martinez** and **Vengeance Rising** quickly jumped in and filled most of the spots for. Early word had it that George was going to go fill in on guitar for Vengeance Rising on this tour, and then Roger called Heaven's Metal recently and announced that George had just become a permanent member of Vengeance Rising. What a turn of events! With at least four other guitarist changes under his belt, I'm sure Jimmy Brown and company will continue on. Do you know who some of the Deliverance axemen have been? Answer: **Larry Farkas** (Die Happy), **Marcus Colon** (Betrayal), and **Glenn Rogers** (once a member of H.E.R.O.). All this news seems to come at a weird time for Deliverance, since their video, **Weapons Of Our Warfare**, just debuted on MTV's "Headbanger's Ball." To keep it rolling, request it by calling 1-800-DIAL-MTV. Word has it that a new video from WHAT A JOKE will be filmed soon.

The nominees for this year's Metal Dove Awards are in. For Metal album: I SCREAM SUNDAY (**One Bad Pig**), IN THE KINGDOM (**Whitecross**), KINETIC FAITH (**Bride**), ONE BIG SKY (**Novella**), and PSYCHO SURGERY (**Tourniquet**). Metal Recorded Song: **Believe** (Stryper), **Everybody Knows My Name** (Bride), **Never Say Goodbye** (Guardian), **No Second Chances** (Whitecross) and **We Are Finding Who We Are** (King's X). Both **Novella** and **Rachel Rachel** were nominated for New Artist of the Year.

REZ is celebrating its 20th anniversary with a commemorative concert and release. On March 27th, REZ will do a concert in Chicago, featuring songs from each of its 12 albums and also from its 1974 demo release MUSIC TO RAISE THE DEAD. Cassette copies of this underground classic will be re-issued and given out on the night of the concert. This anniversary extravaganza is being recorded for release on CD, cassette and VHS videocassette, and is scheduled to debut at Cornerstone Festival '92. This marks the first live REZ album since LIVE BOOTLEG in 1983. At present, REZ is performing in South Africa. I'll bet they'll have some stories to tell!

Speaking of C-Stone, several of the bands booked already are: **Guardian, Bride, Believer, Dig Hay Zoose, Darrell Mansfield, The Crucified, Crashdog, Mad At The World,** REZ, **The 77's,** The "**Larry Howard C-Stone Blues Jam**" (featuring guest artists like Eddie DeGarmo, Mark Farner, Rex Carroll and Glenn Kaiser), **The Throes, Mortal, Circle of Dust, The Lost Dogs** (including Mike Roe, Derry Daugherty, Terry Taylor and Gene Eugene), **The Violet Burning, Cauz 'n' Efekt, Vigilantes of Love, Over the Rhine, The Crossing, Hoi Polloi, DC Talk, Idol King, Freedom of Soul, The Newsboys, Margaret Becker, Deitiphobia, At The Foot Of The Cross, Adam Again** and the unusual assortment of unsigned bands on the New Talent stage. This year there will not be separate stages for both Metal and Alternative--just one big category featuring the best acts entered, period. To enter, send: a 3-song demo (best song first), lyrics, bio, photo, and three references (one pastoral and two performance) to: C-Stone '92 New Band Showcase, 939 W.

HEAVEN'S METAL

Michael Sweet

(Photo: DV)

Wilson, Chicago IL 60640. (The deadline is April 15th)

Z-TV, Christian music's first 24-hour video network, is on the launch pad, waiting to catapult Christian music to a whole new level. The for-profit corporation has moved into its 153,000 square foot headquarters in Lake Helen, Florida (between Orlando and Daytona Beach), which includes five studios, an audio recording facility, remote truck, several office buildings, a lake and an outdoor concert area. Several of the Christian record labels have met with the corporation and are committed to work closely with ZTV and actually film several of their videos there. An advisory board has been assembled across denominational lines. Folks like Bill Bright (Campus Crusade for Christ), Don Butler (ex-GMA director), Ben Kinchlow (ex-700 Club host), Marlin Maddoux (USA Radio Network), Josh McDowell and Al Menconi are just a few of the godly men offering support and advice for this new project. To get ZTV in your area, simply write your local cable system and let them know you wanna see the Z!

Seraiah is in the studio with Steve Griffith. They're not recording an album or anything, they're just in the studio playing cards (just kidding!). Expect an album early this summer. **Rob Kniep** is back with **X-Sinner** on bass. **Tourniquet**'s PSYCHO SURGERY will be out on Metal Blade Records on March 20th, but will not include **Ark Of Suffering**, as reported last time. "It would've been too much re-working of the album cover artwork," explains Ted. "Maybe we can add it to the next one." The band's new video package, VIDEO BIOPSY, will actually be distributed by Frontline Music Group, instead of just via mail-order. The band's illusionist, **Devino**, appeared on an episode of "Bay Watch." He plays the role of a drug-crazed fire performer who loses control and starts fires along Venice Beach. He will be performing his "fire from the eyes" effect, as well as fire-eating. He can be seen in several other videos, including clips by **Aldo Nova** and **Michael Jackson**. **Mortification** is working on its sophomore album. "The pre-production demo, which we did in two days," says bassist/vocalist **Steve Rowe**, "sounds better than the first album. It's a very rich Death Metal sound." I hear **Galactic Cowboys** and **King's X** are working on videos. The Cowboys will be doing one for **I'm Not Amused** and the first single and video from the new King's X album, according to Doug Pinnick, will be **Black Flag**. For the first time, Sam Taylor will not be producing this video.

Take A Stand former editor Christy Arnold (who we are thankful to have as a contributing writer) is looking for fellow female musicians to assemble a band. This chick ain't no slouch on the guitar! I'd recommend her to anyone. Interested musicians may write: PO Box 10741, Scottsdale AZ 85271. **Sacred Warrior**'s new keyboardist is **Joe Petit**, who's played with Chicago area bands like Hit & Run, 12th Hour and Warehouse Blues Band. "We're currently doing shows to support OBSESSIONS," states Joe, "as well as working on new stuff for a fifth recording."

Sacrament is going into the Sonic Temple (the new studio owned and operated by Wonderland Records) to record its next album, HAUNTS OF VIOLENCE. "Sacrament sounds like a new band," says new vocalist Rob Wolfe. "The music is much heavier and very technical Thrash, thanks to Paul Graham's drum work, Erik Ney's incredible bass playing and Mike Di Donato's intense guitar technique--expect some sick solo work! My vocals are extremely brutal and the lyrics are extremely bold Christian lyrics proclaiming the sovereign power of our Lord God." Included will be **Separate From Iniquity** (from the band's demo) and **Destructive Heresies**, "which is about evolution and creation," says Rob. Expect the album in May.

Maryland's **Intuition** is scheduled to release its debut custom CD this summer. Curious info seekers can write the band c/o Real Rock Promotions, at: PO Box 1625, Glen Burnie MD 21060-1625. **Lust Control** was scheduled to open for infamous Punk star G.G. Allin, who regularly exposes himself and defecates on stage, as well as other "too gross to publish" antics that make Alice Cooper look like Mr. Rogers. Apparently someone at the booking office sent G.G. a copy of the band's DANCING NAKED demo, to which he replied, "I don't want to have anything to do with this Christianity stuff! If you don't take this band off the bill, I'm not coming to Austin." Underground band **Heavy Artillery**'s lead singer left to join **Siloam**... **The Crucified** will be hitting the studio for a special collector's edition album of the nine songs from the band's infamous underground releases--NAILED and TAKE UP YOUR CROSS.

"What is **One Bad Pig** up to?" is what many people are asking, since they found out that guitarist **Paul Q-Pek** moved to Nashville. "The band is not breaking up," explains Paul, who made the move for a possible job in the music biz. The band still plans to come together for several live dates this spring, as well as some of the bigger festivals this summer, coinciding with the release of its new live video and album. Lead screamer **Carey "Kosher" Womack** will be spending many Friday nights preaching at a new service established by his home church--Mission Hills, in Austin.

Whitecross' song In The Kingdom has been chosen as the theme song for Teen Mania ministries, which holds regional youth conferences across the U.S. **Jesus Freaks** is a new Thrash band from Sacramento that has been signed to Narrowpath Records. Label head Greg Sostrum says to expect "some serious Thrash similar to earlier Crucified and Vengeance." The debut album will be recorded later this year. PORTRAIT OF A SPIRIT is a new, all-acoustic album from Pakaderm Records, which will include tunes by **Guardian**, **Halo** and **X-Sinner**. The center-piece of this offering is the song **We Need Jesus**, first recorded on the ROCK POWER PRAISE album. **Surrender** has been in the studio with **Michael Sweet**, working on demos. Two of the songs were played on local monster Rock FM station KLOS in Los Angeles. Of the three songs done so far, one of 'em is a real mellow acoustic tune a la Extreme. Drummer **Jamie Wullam** was named "1991 Drummer of the Year" out of over 150 contestants in L.A.'s Inland Empire. He received $1,050 in drum gear and endorsements. Record deals have been offered the band. We'll keep you posted.

Recently a **Spinal Tap** newsletter arrived at the Heaven's Metal office--the "Painful Procedure Fan Club 'Official' Newsletter," which ran a short history of where the "band" has been the last few years. It said of bassist Derek Smalls: "Derek resumed gigging, firstly on a series of particularly hard-rockin' jingles for the Belgian Milk Board (he recalls the translation of the lyrics as being, in essence, 'Milk--if it was any richer, it'd be cream!'), then replacing his pal Geoff Hough as bass player for the Christian hard-rock band Lambsblood. 'Geoff had backslid, basically,' Smalls recalls, 'and they had 150 dates lined up, mainly in tents.' Intense it was, as 'Blood rocketed up the Christian charts, with the crunching, Zep-influenced **Whole Lotta Lord**.' During this time of almost constant touring,

Sweet 'n' Surrender (L to R: Jamie Wollam, Michael, David Massie, Mike Alton, Charlie Johnson)

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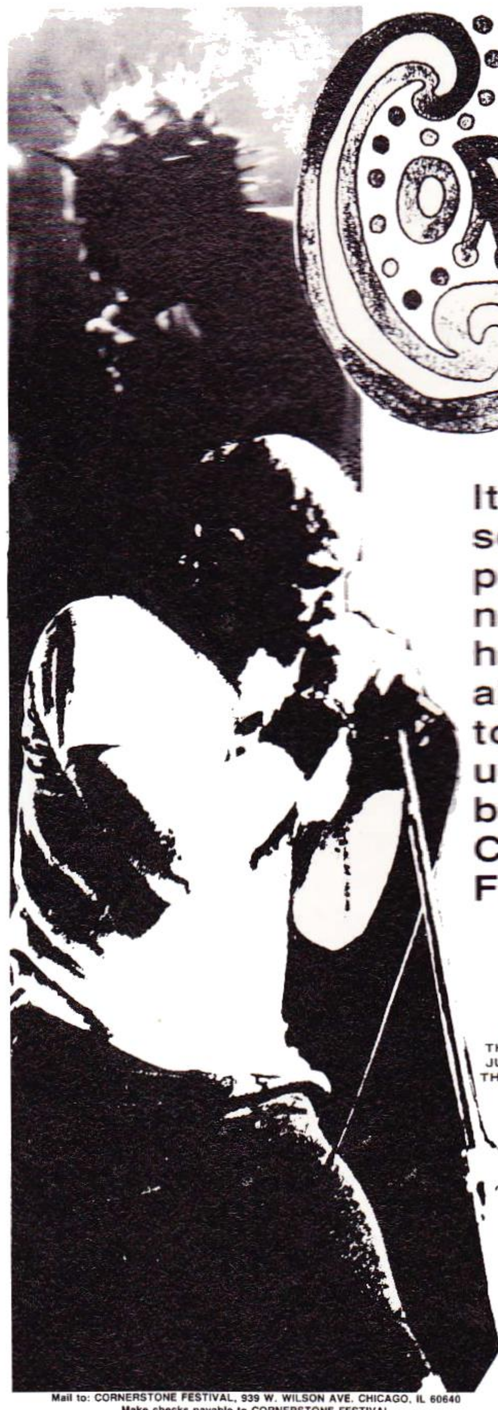

JULY 25

CORNERSTONE '92

It's cool to see groups of people—who normally don't hang out—all coming together, all under the banner at Cornerstone Festival.
—The Crucified

We're back! Coming into our smashing ninth year, Cornerstone Festival is bound to leave you breathless. Rap, rock, blues, metal, punk, Gospel, and folk—four days of mind-blowing music and ministry; and there's more! Life-challenging seminars • skateboard exhibitions • folk coffeehouse • Art Rageous art center • children's tent • canoeing • biking • swimming

CONFIRMED SO FAR FOR C-STONE '92:

DC TALK, REZ, 77's, MARGARET BECKER, HOI POLLOI, BRIDE, ADAM AGAIN, MAD AT THE WORLD, VIOLET BURNING, LOST DOGS (TAYLOR, EUGENE, DAUGHERTY, & ROE), DARRELL MANSFIELD, THE CRUCIFIED, AT THE FOOT OF THE CROSS (FEATURING GERALD DAUGHERTY, STEVE HINDALONG, DAN MICHAELS, JULIE MILLER, GREG FLESCH, MIKE ROE and OTHERS), CRASHDOG, CAUZIN' EFEKT, THE THROES, OVER THE RHINE, GUARDIAN, THE CROSSING, JIMMY A, LARRY HOWARD, IDOL KING, FREEDOM OF SOUL, BROOKS WILLIAMS, BELIEVER, NEWSBOYS, DEITYPHOBIA, DIG HUAY ZIDOISE, MORTAL

	BY MAR 31	BY APR 30	BY MAY 31	BY JUN 15	AT GATE
ADULT (13 & UP)	$48	$52	$55	$58	$60
*ADULT GROUP (10 MIN.)	$45	$49	$52	$55	$58
YOUTH (AGE 6 TO 12)	$10	$11*	$12	$13	$15
CHILD (5 & UNDER)	FREE	FREE	FREE	FREE	FREE
FAMILY SPECIAL (2 parents & their children 12 & under)	$96	$106	$112	$118	$122

NAME _____
CHURCH _____
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CITY _____ STATE _____ ZIP _____
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	QTY	COST	TOTAL
ADULT (13 & UP)	____ x	____	= ____
ADULT GROUP (10 ADULT MINIMUM)	____ x	____	= ____
YOUTH GROUP LEADERS & CHAPERONES	4 x	FREE	= FREE
YOUTH (AGE 6 TO 12)	____ x	____	= ____
FAMILY (PARENTS & ALL THEIR CHILDREN 12 & UNDER)	____ x	____	= ____
CHILD (5 & UNDER)	____ x	FREE	= FREE
	TOTAL AMOUNT DUE		$ ____

FOR GROUPS ONLY

Mail to: CORNERSTONE FESTIVAL, 939 W. WILSON AVE. CHICAGO, IL 60640
Make checks payable to CORNERSTONE FESTIVAL

*Official youth groups, age 13 and up, from organized churches ordering 10 tickets or more receive four additional FREE chaperon tickets.

Financial help is available for individuals or youth groups needing help with the cost of tickets. No one should stay home because they are broke. Contact our office for arrangements.

Derek sharpened his writing quill, coming up with a staple of the Lambsblood repertoire, the **SinBad Suite**."

Children Of The Consuming Fire, a new New Breed band, has a Metal single on its predominantly Alternative debut album, called **Speed Metal Mariachis**. **Overdrive** has a new drummer and bassist--**Chris Thompson** and **Andy Norman**. The band has put together a compilation video, called OVERDRIVE: UNDERGROUND. Soldier Of Christ is a new novelette written by former "I'm putting it back together" Rizzen Roxx editor Judd Harper. This action-packed, underground thriller can be had by sending $2 to: Judd Publications, 10202 Tamarack Dr, Vienna VA 22182. Sanctuary has several hotlines, two of which are: the band info line (310-379-7805, extension 14#) and concert hotline (with California dates only) on ext. 13# (touch tone phones only). **Fighter** celebrates the birth of Aubrey Rene to Bill and Dawn Heller. **Akeldama** is a new Punk duo from Salem, Oregon. **Faith** is a new Hard Rock band from Seattle, Washington. For info, write: 19840 5th Ave. NE, Seattle WA 98155. Remission is a new Christian fanzine looking for writers. Write: Jaana Jylha, Pohjantie 8, 12400 TERVAKOSKI, Finland.

After all the requests we get for pen-pals, it's exciting to hear about a new service designed to connect folks with like minds/interests. For more info on this service for a fee, write: Polley Business Services, PO Box 1543, Fallbrook CA 92028.

THE AWAKENED GROUP is a new venture promising to give bands an opportunity to record and release their product at affordable rates and still get a good return on their investment. After national marketing and distribution, the artist will get a 40% royalty. Interested parties may contact The Awakened Group at: 2234 Sourwood Street NE, Roanoke VA 24012. A new Christian Rock show on Tuesdays from 6-8 pm on WCCX 104.5 FM has been started by Mike Kiss, who can be reached c/o WCCX at: 100 N. East Ave, Waukesha WI 53186. Sacred News is a newsletter containing biblical stories. For info, write: Bryant Hargrove, 200 FM 1746, Woodville TX 75979. **L.O.U.D.** started its "No M.T.V." (No More Trashy Videos) tour in January. On a side note, 1-800-HIT-HOME is a hotline promising "help, not hassle" for youth.

Last, but not least, is news concerning the "ultimate Christian Metal compilation album" (Okay, maybe I shouldn't say that about an album I put together, but I can truly say I picked every song on this album, because I thought it should be represented in a nearly-comprehensive collection that spans the history of Christian Metal/Hard Rock.) called THE HEAVEN'S METAL COLLECTION. It was an idea suggested and implemented by Star Song/Pure Metal Records, and was a lot of hard work by myself and project coordinator Jackie Patillo. Imagine trying to get permission to use 31 different songs from 31 different bands--and then having to retrieve all those masters! By God's grace (and I truly mean that) it happened! Included will be a booklet featuring photos and interviews from each band--taken from prior issues of Heaven's Metal Magazine. The songs featured are: **Waves** (Resurrection Band), **You're All I Need** (The Daniel Band), **Sodom** (Jerusalem), **From Wrong To Right** (Stryper), **Loneliness Kills** (First Strike), **It's All Come True** (Barren Cross), **Breathless Wonderment** (Barnabas), **Jesus Will Reign** (Darrell Mansfield Band), **Primed And Ready** (Saint), **Heavy Metal Thunder** (Messiah Prophet), **Self-Destruction** (Bloodgood), **No Way I'm Goin' Down** (Whitecross), **Son Of God** (Neon Cross), **Shout** (Shout), **Genesis** (Trytan), **Are You Ready For Thunder** (Rage Of Angels), **The Suffering Servant** (Leviticus), **Children Of The Light** (Sacred Warrior), **White Throne** (Vengeance Rising), **The Call** (Deliverance), **Lift Him Up**, (X-Sinner), **Love Me** (Holy Soldier), **You Get What You Pray For** (Tourniquet), **Step On It** (Jet Circus), **Time And Time Again** (Guardian), **Stop The Madness** (Believer), **Give Me Love** (Novella), **Troubled Times** (Bride), **Mindbender** (The Crucified), **Lasting Love** (Ransom) and **The Destroyer Beholds** (Mortification). A lot of cool tunes, eh? This is an album I'm not afraid of hyping in the least.

HM

Reader's

1991 was an excellent year for Metal, as the selections below indicate. Over 700 people responded to this year's reader's poll, making the tabulation process a chore (thanks Ma, Vicki and Gary!), but it was exciting to see some of the same winners again, as well as new artists pop up in several categories. As always, the word "Favorite" is used instead of "Best" to combat against unnecessary competition within the body of Christ.

FAVORITE ALBUM
"PSYCHO SURGERY"
(Tourniquet)
2 "THE PILLARS OF HUMANITY" (The Crucified)
3 "WHAT A JOKE" (Deliverance)
4 "FIRE AND LOVE" (Guardian)
5 "KINETIC FAITH" (Bride)

FAVORITE BASSIST
Doug Pinnick (King's X)
2 Jeff Belew (The Crucified)
3 Michael Bloodgood (Bloodgood)
4 Victor Macias (Tourniquet)
5 Steve Rowe (Mortification)

FAVORITE LIVE BAND
One Bad Pig
2 Whitecross
3 Bride
4 The Crucified
5 Believer

FAVORITE CUSTOM TAPE
Drop Dead
2 Electrik
3 Consecrator
4 TIE: Driver & Overdrive
5 TIE: Scarlet Rayne & L.O.U.D. & Mortal Enemy

FUNNIEST/
MOST HUMOROUS ARTIST
(The "I Missed my Calling" Award)
One Bad Pig
2 Deliverance
3 Mike Warnke
4 Lust Control
5 Fluffy

OVERALL FAVORITE BAND
Tourniquet
2 The Crucified
3 Deliverance
4 Stryper
5 Whitecross

FAVORITE THRASH/
SPEED METAL BAND
Deliverance
2 Tourniquet
3 The Crucified
4 Vengeance Rising
5 Believer

FAVORITE LYRICIST
Roger Martinez
(Vengeance Rising)
2 Mark Salomon (The Crucified)
3 Tourniquet
4 Deliverance
5 Whitecross

FAVORITE PRODUCER
John & Dino Elefante
2 Roger Martinez
3 Doug Mann
4 David Zaffiro
5 Bill Metoyer

FAVORITE NEW BAND
Mortification
2 Living Sacrifice
3 Galactic Cowboys
4 Siloam
5 Novella

COMEBACK OF THE YEAR
Bride
2 Stryper
3 Guardian
4 The Crucified
5 Vengeance Rising

FAVORITE MOVIE
Terminator II
2 Robin Hood
3 Bill & Ted's Bogus Journey
4 Dances With Wolves
5 Beyond Belief (Petra)

FAVORITE VIDEO
"The Ark Of Suffering"
(Tourniquet)
2 "Before The Time" (Vengeance Rising)
3 "Weapons Of Our Warfare" (Deliverance)
4 "Cover Me" (Angelica)
5 "Power Of Love" (Guardian)

Poll 1991

Photo (c) '92 Roger Riveland

FAVORITE SINGER

Guy Ritter (Tourniquet)

2 Dale Thompson (Bride)
3 Jamie Rowe (Guardian)
4 Rey Parra (Sacred Warrior)
5 Roger Martinez (Vengeance Rising)

FAVORITE GUITARIST

The "Heaven's Metal Guitar Hero" Award

Rex Carroll (Whitecross)

2 George Ochoa (Deliverance)
3 Greg Minier (The Crucified)
4 Dennis Cameron (Angelica)
5 Gary Lenaire (Tourniquet)

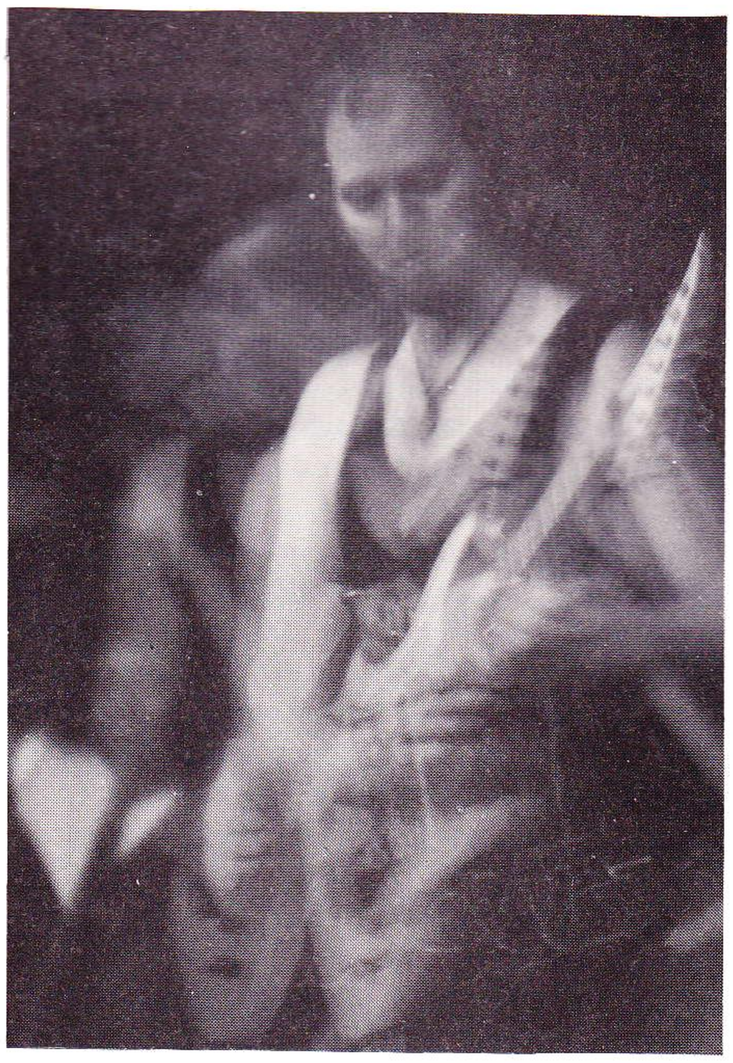


Photo: Jim Cagle

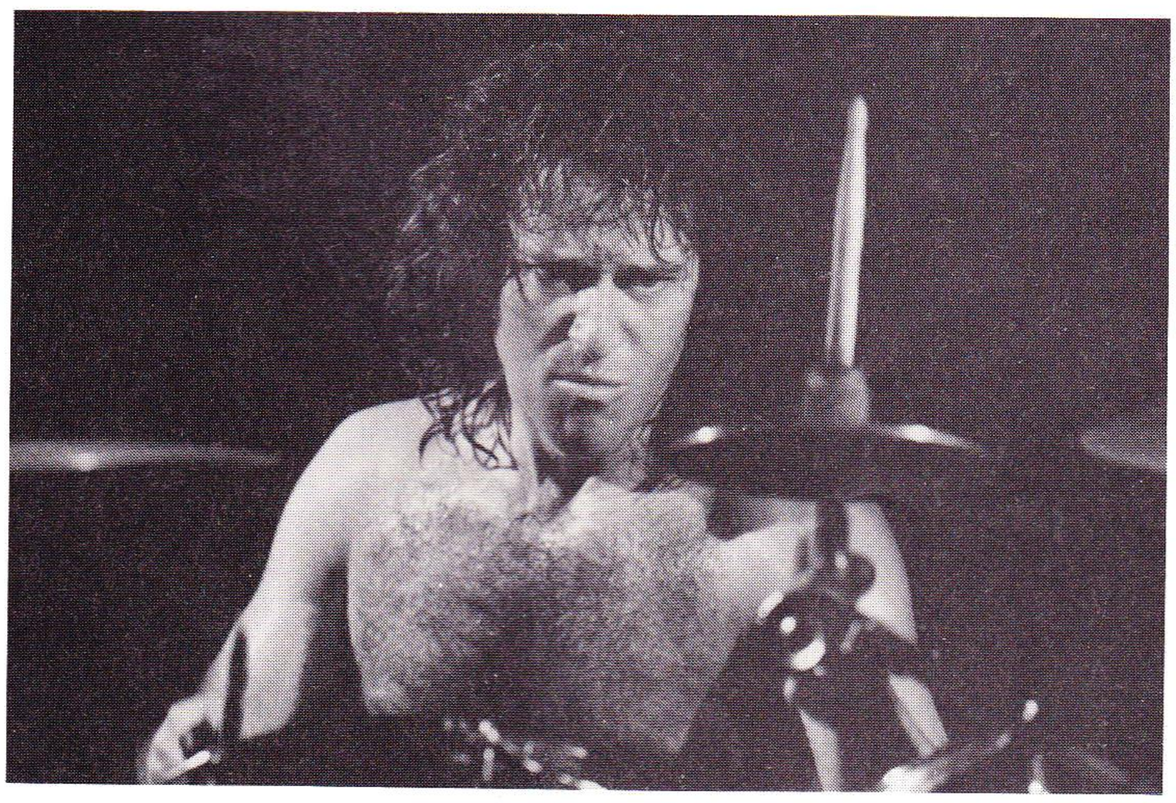


Photo: Jim Muth

FAVORITE DRUMMER

Ted Kirkpatrick (Tourniquet)

2 Robert Sweet (Stryper)
3 Joey Daub (Believer)
4 Tony Velasquez (Sacred Warrior)
5 Chris Hyde (Vengeance Rising)

Some interesting "Poll Facts" are: At his suggestion, Rex Carroll is now "officially ineligible for votes in the "Favorite Guitarist" category for the next five years (at which point he will be eligible again. His trophy case is getting too full! He's received the "Heaven's Metal Guitar Hero" Award for the last five years); Rex took this year's category by a 2:1 margin; Ted Kirkpatrick by a 6:1 margin; the majority of people cast no vote for the "Favorite Custom Tape" category (I guess not many people purchased underground tapes last year--what's that say about the current group of young, unsigned bands?); several people cast votes for either "Hot Metal 4" or "Metal Mission" in the "Favorite Movie" category (there's not enough video packages out to have a "Long Form Video" category...maybe in a couple years); Mortification nosed out Living Sacrifice by one vote (See? Your vote does count!); the Pig took the "Humor" category by a 3:1 margin; Bride the "Comeback" category by 2:1; and several of you cast no vote for "Favorite Movie" or stated that you don't go to movies.

Unfortunately, and for no apparent reason, the "Favorite Album Cover" category was left out of this year's ballot (oops!). Maybe we can run a belated ballot for that category alone. Send in your vote for your favorite album cover art (from an album released in 1991) on a postcard with your return address clearly printed. Five of the first 100 ballots sent in before April 20th will receive a Heaven's Metal baseball cap. (Send those votes in now!)

The winners of the Mortification tape with the "secular version" of the cover art are: Lenny Rhodes, GA; Mark Smith, AL; Chad Wilburn, AR; Ben Huntwork, CO; Eric Petz, IL; Allen King, NC; Bobby Reyer, MI; Mark Meguiar, GA; Darrell Johnson, AR; Josh Plemon, IL; David Fincher, TX; Brian Gallagher, CO; Dan Springfield, PA; Rick Robinson, MI; Doug Riesberg, GA; Lanny Lathem, GA; Kevin Christian, CA; Robert Craton, FL; Chuck Meyers, MO; Steve Swartz, MI; Ron Hobdy, CA; Jason Waltmire, OH; Jason Lloyd, TX; Derrick Clifton, TN; Jonathan McKeen, TX; Todd Weger, IN; Lewis Walden, TX; Ryan Melvin, MO; "Dude", TX; Jeremy Zehr, NY; Alan Collins, NM; Jason Yates, IL; Matt Craig, MA; Kevin Fidler, OH; David Casteel, GA; Paul Durham, GA; Bryan Farrell, FL; Steven Graham, AR; Terry McGehee, IL; Ken Korzecrowski, MA; Mike Ronzino, NY; Scott Hileman, IL; James Anderson, SD; Brandon Walker, TX; Matt Schwarck, MI; Mike Wohnoutka, ND; Aaron Boura, PA; Al Martin, MO; Brian Konkle, PA; Eric Davis, NV; Joshua Shadle, PA; Tom Byrd, VA; James Green, NC; Corey Jenness, MI; James Addington, GA; Nathan Strickbine, OK; Roy Culver, KY; John Schwartz, KS; Jason Smith, OH; Joe Monte, WI; Ed Fowler, OH; Joe Derlisi, MI; Eric Redus, MO; Joe Bridge, UT; Craig Gohm, MI; Jonni Walker, DE; Adam Smith, AR; Vincent Younis, NM; Jason Wilms, FL; Aaron Sternes, OK; Mark Rogers, TX; Bill Mohn, MN; Dan Ten Pas, WI; Jeff Dereszynski, WI; Michael Grimes, IN; Tim Brand, IL; Terry Smitherman, AL; Seth Hansen, IL; Dan Johnston, WA; Clyde Kelly, OK; Brad Mattern, PA; Steve Knight, MN; Dicky Thompson, KS; Rusty File, VA; Gabe Whetstine, OR; Evan Ott, CA; Jerry Smith, GA; Mykle Tussey, KY; Trent Carpenter, NC; Tim Sandifer, GA; Chuck Scaglione, NC; Jeremy Jackson, TX; Randy Smith, WI; Josh Bennett, OH; Heath Medlin, NC; Reidar Rosengren, IL; Philip Nelson, AR; Jon Tipton, KS; Brad Finney, IL; and H. Kleine Neerben, The Netherlands. Thanks again to Frontline/Intense for sponsoring the give-away cassettes.

HM

Album Reviews

MAGDALLAN "BIG BANG"

Intense

How can an album that's been anticipated this long possibly deliver and please the anxious throngs of fans? Simple. Just let Ken Tamplin collaborate with another hot songwriter like Lanny Cordola. What we have here is one classy album with enough great tunes to live on the radio for a year.

End Of The Ages starts the album off with a screaming flurry of arpeggios played by Lanny Cordola. The song blatantly declares that the truth can be found at the end of the ages. A reprise of the chorus eloquently finishes off the album, framing all the messages inside with that one basic truth. As in most of the album, some very witty lyrics can be found here. For instance: "Darwin's smokin' gun led so many from the One/ Adolph, Genghis Khan, Al the Great and Babylon/ There's hell to pay on judgement day."

Radio Bikini shows off Kenny's voice as good as any of his previous songs ever did--finding him predominantly in a low register and not straining in the high ones. The lyrics are actually intelligent too, giving the song an added depth that draws the listener in. The song seductively opens with a crescendo and ends with an ebbing diminuendo, showing that attention to detail and a bent towards perfectionism can really spice up an album.

Shake, which I thought was titled "Shame, Shame, Shame" before given a lyric sheet, is a great little ditty with a sassy amount of Memphis Blues and R&B shuffle. The bridge of "On and on, on and on, without any reasons why" uses familiar sounds in a way that just ties the song together perfectly. The Peaches Trio adds its talents here and there's even a horn section, both of which make numerous appearances on the album.

Big Bang mixes elements of Jazz and Hard Rock in an energetic fashion that has a chorus hook so big it could stop a whale in full stride. Knowing this, they repeat it over and over and over again. A horn section spruces up each chorus with a big band feel. I wonder if Ken and Lanny knew the pun they were creating here musically? Hmmm...

A Beach Boys/Barber shop quartet feel a cappella intro starts **Cry Just A Little**, a great melodic number. The bass playing of Brian Bromberg sweeps up a storm underneath the awesome vocal lines and the impressive lead guitar playing of Lanny Cordola.

Heartbreak Woman trots along at a boogie pace to a great Delta-sounding rhythm. This song rivals the likes of Giant. **Love To The Rescue** sounds most like Shout used to. **Old Hard Line** is an all-acoustic number that adds even more character to this original album. I could see Magdallan rockin' the house down on MTV Unplugged with this one.

Lanny brings out the sitar on the ballad **Wounded Hearts**, which is the tune Ken and Lanny originally shopped to Cheap Trick. Now it's Cheap Trick's loss, because, like all the other songs on this collection, this tune has a hot commercial feel that's radio-ready. **House Of Dreams** is another melodic ballad, but this one could actually get Magdallan airplay and acceptance from the adult contemporary crowd.

Dome Of The Rock appropriately starts off with sitar, before it kicks into high gear--one of the many shifts made in this song, which changes tempo about as many times as the land of Palestine has changed hands. A very cool a cappella bridge supports Ken's voice with a foundation not unlike Take Six.

The tune **This 1's 4 U** has got the funniest line: "So you want to be a big star/ Thinkin' big hair and fast talk'll go far/ You'd sell your soul to be Mr. Big/ No matter what you do/ Dontcha quit your day gig/ You'd con the boys out of their share of the loot/ Would even sell a nun a condo in Beirut/ On top of the world, you scream and shout/ But whatcha gonna do when all your hair falls out?"

Overall, this record is so big and so real that it will be a musical tragedy if it doesn't get heard and adored by the masses. I love this record--and I believe I'll be able to say that again in five years (which can't be said about a lot of music).

--Doug Van Pelt

ASIGHT UNSEEN "Circus Of Shame"

New Breed

With the popularity of alterno-metal bands like Nirvana and Sound Garden, a band like Asight Unseen has a real chance for widespread popularity...if given that chance by radio and MTV. This is Christian music that's actually relevant!!! Can you believe it? With the angst-ridden vocals, superb wah-wah guitars, flailing drums and beefy low end, Asight Unseen simply rips.

Psychic Babylon is a hot rod rocker reminiscent of late Undercover. Hot stuff with poignant lyrics. The title track pegs the INXS sound with its jangly guitar tone and infectious groove. If that ain't a cool enough influence to come screaming out, you can catch glimpses of The Cult, Living Colour and Guns 'N' Roses in later tunes--but pulled off with an energy and flair that's all Asight Unseen (This music does not sound like a band that can't decide who they are, these are just elements of influences that creep into their original tunes).

I have to tell you, this album is the most exciting thing to come my way this time (save for, perhaps, the new King's X). This is modern music at its best--heavy, hard and fresh. Oftentimes the lyrics of fresh, new alternative-laced music is broody, dark and ambiguous, but that's not the case with these guys. An electrified version of the Lord's Prayer is just one example of meaningful and creative ways to include overt references to God. It shouldn't really matter how many times an artist says "God" or "Jesus" on an album, but for those that it does matter to: every song on here mentions the Lord.

The highlight of the album, both musically and lyrically, has to be **Electric Angel Blues**, which concludes with the fore-mentioned impassioned adaptation of the Lord's prayer. I can't tell you how stoked I am to come across a band this creative and energetic at such a relevant time. Give this album a shot and, if it doesn't trip your wires, give it to a Nirvana fan and watch it trip theirs.

--DV

KING'S X

Atlantic

The fourth and self-titled King's album shows a very purposeful direction change. This album has more straight-ahead heaviness to it than ever before, it's more commercial than ever before, and it's more alternative than they've ever been. These are the conclusions that immediately jumped into my head after one listen. Upon subsequent listens, I began to unravel the many textures that made up album number four.

The first song, , slams along at near breakneck speed without going into thrash mode, kind of like **King** from "Out Of The Silent Planet." Ty seems to be using a picking motion that is somewhere between a Judas Priest double guitar attack and a flange-d sound. The very next song, **Prisoner**, finds Ty starting things off with a very alternative/pop riff that's completely new for King's X. Guitar-wise it's something I might hear in a Simple Minds song, but Doug's vocals add the mega-decibel passion that he's capable of. In the song, Ty relates his past involvement with drugs.

Lost In Germany is another personal song penned from Ty, about a not-so-pleasant time in a certain European country. I really love some of the choice of words the guys came up with here, like, "Swimming in an ocean of your feelings... It was like a never-ending week/ But I've learned to turn the other cheek... Shooting at a target that eludes me/ Hammering at a nail that just won't go in/ Biting on a tongue that wants to speak out/ Searching for a light that I can shine."

Chariot is another very cool lyrical song, which includes the references to the band's three previous album titles, but in an un-nerving manner fail to complete the thought: "Out of the planet comes Gretchen with faith, hope and," as they stop short of finishing the sentence, and then plummet into an industrialized vocal treated chorus of "Give me not a little bit love without measure!" Just as creative is the number of time and melody changes the song experiences. References to **Swing Low, Sweet Chariot** peek its head into

the song, as do some big orchestra-sounding moments a la Sgt. Pepper era Beatles in the background.

Speaking of innovative and strange sounds, Mr. Tabor pulls out the ole' sitar again for tunes like **Not For The Dead**, which also includes a volume-knob swell solo of **Amazing Grace** and several Arabic-like language imitations. **Love** is a cool song, which features the noticeable tuning-down to "C" technique. Wow, talk about a low low-end!

The numero-uno song for this reviewer is the album closer, called **Silent Wind**, which conveys some of the frustration and confusion sometimes surrounding the divisive and judgmental behavior of some religious people and even true Christians. "I sometimes wonder if we're walking down the same line/ I'm sorry to say, that while you talk I keep my eye on the time/ When we pray, do we listen to the silent wind? If you pray, do we listen for the silent wind? ...will we breath in the silent wind?" Hmmm. Could the Silent Wind signify the Holy Spirit?. Good stuff. A church-like pipe organ finishes out the tune.

The only song that doesn't push all my musical buttons just so happens to be the first single off the album--**Black Flag**. The chorus line is so straight-forward and anthemic that it doesn't seem to befit this Art Metal band. But, besides the cheesy chorus, the rest of the song is good.

It seems King's X risked a lot on this album. The band grew in popularity by its greatest margin last year after the release of the **It's Love** single and video, with critics, fellow musicians and die-hard fans all expecting something great to follow it up. What does King's X do, but explore more musical horizons within themselves, not title the album, and almost not even include the band's logo and name on the front cover! (which features a little girl picking up crumbs off the floor next to a table with bread and wine on it) Who do they think they are, Led Zeppelin? Well, the risk has been taken, and I believe it was a winning decision. After taking a while to get used to, I've grown to really like this album. I can't seem to take the tape I made of it and Asight Unseen out of my car stereo, but that doesn't matter to me--I could musically feed off of these great tunes for the next six months!

--DV

Various
"METAL PRAISE"
Word

Put guys like Les Carlsen, Glenn Kaiser, Rey Parra, Jim LaVerde and Rex Scott in a room together, and what's likely to happen? Worship! And that's exactly what took place at the Sonic Temple in Elgin, Illinois (the home of Wonderland).

Instead of re-hashing Sacred Warrior's awesome version of **Holy, Holy, Holy**, it was done differently. A small choir starts it off and Les Carlsen takes it home. It sounds great, albeit not as big as the aforementioned version. **O Come, O Come Emmanuel** with Rey Parra sounds cool, with high-pitched exhortations to "Rejoice! Rejoice!" **What A Friend (We Have In Jesus)**, sung by Glenn Kaiser sounds good 'n' gritty, while still keeping the "up" feel and tempo of the song. The infectious guitar rhythm sounds a lot like a Van Halen song, causing somewhat of a distraction for those familiar with it, but only for a little while.

The highlight of the album is an old Maranatha Music song called **Spirit Song**, which Rey Parra pulls off beautifully. He totally does justice to the song, which draws the participating worshipper into an intimate exchange with Jesus: "Jesus, oh Jesus, come and fill our lives."

I Love You Lord, which I've always thought Stryper would do great, is done here with many voices, but much too short. In **Jehovah Jireh**, Les Carlsen straddles atop a hard driving rhythm to commandeer this worship song about God's provision. Rex Scott takes an olf Bluesy standard--**Rock Of Ages**--and delivers it with grit and sass. The big gang choruses at the end really sound great.

Life Begun, although more of an inspiring tune than a worship number, is a pretty song. It sounds like a great altar call song, with the harmonies of: "This is the moment you've been waiting for/ When you will find eternal life/ And you will know He is your God/ You can feel His precious love." Some killer guitar tones finish out the song with just the amount of sweet Rock 'n' Roll style to make it melt in the mouth of metalhead worshippers.

I Exalt Thee rounds out the album with an intimate "campfire" acoustic feel. I can picture the vocalists in the studio with their eyes closed and hands lifted toward Heaven, giving God their hearts in praise.

This great idea of an album was pulled off with class and fine production. It has fulfilled its purpose in me. I have worshipped God to it. (DV)

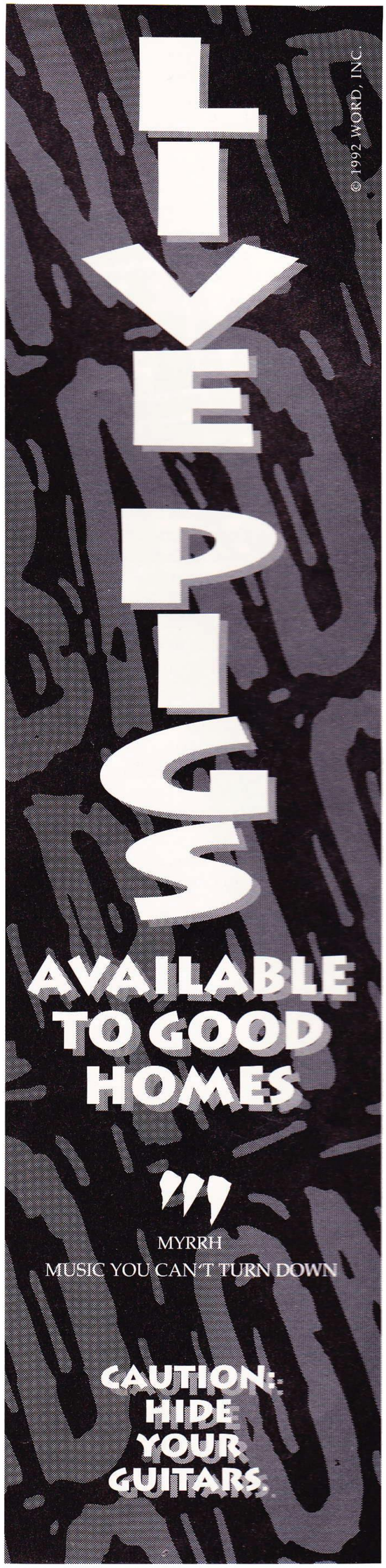
RANSOM
"SOUL ASYLUM"
Intense

One of the problems with Christian Rock and Metal music is that there is so much great music to choose from. This album is so good, it complicates the situation even more! It's too bad you can't spend the same dollar twice, but since you only can spend what you've got, you gotta get this tape!

I first heard of Ransom from a 3-song demo back in 1988. I was impressed then, and I'm impressed now. From their self produced debut sampler, they have progressed to their latest effort, "Soul Asylum." Lead vocalist Lisa Faxon delivers the rockin' Metal with a one-two punch as only she can. It's about time a band like Ransom came along with the powerful female lead vocals to challenge even the most die hard fan of male-only groups.

Ransom isn't alone in this project. With the talents of Oz Fox (Stryper), Lary Melby (Liaison), and Lanny Cordola, you know the Metal has meaning. But the nice thing about their contributions is that they don't overshadow the Ransom talent. They compliment the music, and add to this project rather nicely. I can't say you'll love every song, but there's a thought-provoking message in every track. That's what makes them Ransom.

--Phil Sterling



JEFF SCHEETZ
"DIG!"

Pure Metal

Sounding fuller and thicker than last year's "Woodpecker Stomp," this album digs a deep groove beneath all the sizzling leads--making this album something to come back to again and again. I think Jeff's songwriting shows more thought and tighter arrangements.

As in his debut effort, humor makes its way into every available space. **Skeeter Scat** starts off with a hilarious sample of a guy sittin' down with a cold one (is that a beer or a soda? Uh oh, could be trouble!!!) outside, when a mosquito tries to interrupt the solitude and peace. First, this guy tries to spray the bug to death, and then he mutters, "This'll fix ya," and pulls out a shotgun and blows it away.

Impact is a really cool melodic tune that bleeds emotion. It's probably my favorite tune on the album for this reason. **King's Triumph**, like its name implies, is a very triumphant processional piece that's capable of cheering up a gloomy person.

Autumn Air has a contemplative feel to it that is very soothing, and it features some great guitar tones. This song is not alone in this quality though, the entire album has very good sonics. The title track is another standout cut, incorporating a funky feel in a nice groove.

The last tune on the album is another chuckle-getter. It's called **Lime Green Leisure Suit Blues** and it starts off with a seedy entertainer at the "Just Strolled In" Lounge, who announces his next tune before Jeff and company rip into a loud and obnoxious metalized Blues riff.

Song for song, this album has a little more staying power and cohesiveness as a whole than its predecessor. Another fine accomplishment from one of the top candidates to win next year's "Guitar Hero Award" in the '92 Reader's Poll (now that Rex Carroll is officially unqualified for the running for the next five years).

--DV

CRYSTAVOX
"THE BOTTOM LINE"

Ocean

Don't judge this album by the band's debut effort. "The Bottom Line" completely blows the other one out of the water. The differences are not only found in the quality of songs, but with the good guitar tones and great vocal lines.

Shame features a sizable wall of sound. It's got a really cool guitar sound in it. **Rock In A Hard Place** starts off with some excellent classical guitar picking and, once the song gets going, it falls into hints of anthemic vocals, and then a nice guitar solo interrupts things with a breakdown with the acoustic again. The message is simple: "You've got to be a rock in a hard place/ there's so little time, so let's get in their face."

No Boundaries, a pretty ballad in the vein of **Come Home**, tells the tale of a broken man before the Lord, while proclaiming that "there is a love that knows no boundaries." Adam Kemp's voice sounds good at tender times like these, and he even gets some subtle help here from Guardian's Jamie Rowe for background harmonies.

Cry Out starts off with some sound effects of Adam rambling some street jive, "So there I was, minding my own business!" and the band jumps into a driving tune with loud, thumpin' bass and crashing drums. **The Big Picture** is a straight-ahead rocker that finds Adam singing in a somewhat high register than would sound best. I would've had him dig lower for a more powerful vocal sound on this one, but hey! I'm not the producer.

The three best songs are **Paradise**, **Rise Up** and **Snakes In The Grass** (which is heavy enough to never be confused with Kim Hill's song of the same title). When I first heard the beginning of **Paradise**, all I could say was, "Wow!" Adam's voice booms with smoothness and a nice keyboard builds underneath. You think it's gonna be a ballad, and then the band rips into a speeding freight train of a beat (nice drums!) and rumbles down the line. It's a wild contrast, but sounds hot. The band shows its hard rockin' clout in this section of the song. Adam wails a lot in **Rise Up** as well. **Stick To Your Guns** is another rocker with a prominent bass line and an encouraging message to send demons back to where they came from.

Crystavox proves with this album that it's not just a good live band, but can hold its own in the studio as well.

--DV

WHITECROSS
"THE REIGN GOES ON" (Video)

Star Song

When this video first filled the t.v. screen, I thought, "Oh no, not another rehash of 'Metal Mission' footage!" But then I noticed live footage from Cornerstone '91, and new edits of songs like **No Second Chances** (which includes the "missing" graveyard footage that I knew was taped at the "Metal Mission" filming, but didn't show up in that package). Then I saw the rare **Walk With Me** video filmed for the Fire By Night program, and then...I saw the video I've been waiting to see since I heard of its filming almost a year ago--**Down**. Now I was happy, but the video continued on. One of Rex Carroll's guitar solos and a Michael Feighan drum solo were featured, as was a live version of **You Will Find It There** (from C-Stone '91).

Wow! Whitecross never looked so good. I was all prepared for a let-down, and I came away impressed...almost. Most of it was shot on 3/4 inch video, so it isn't as high quality as the mega-buck stuff you'll see on MTV, but it does serve as a very good docu-metal look at a hot band. As a whole, it's a very good package.

--DV

HAVEN
"AGE OF DARKNESS"

R.E.X.

If you've ever wondered what was new and good while at your favorite Christian bookstore, you must look no further than the latest effort by Haven. The "Age Of Darkness" title not only emphasizes the musical contents, but the front cover artwork tells you that this is a warning album in the best sense of the Word, complete with the moon turning red and the sundial almost at 12, yet the sky is dark. Revelation Chapters 4-22 is recommended if you don't understand the prophecy connection. Yet the real warning comes from the urgent messages the band wants to tell you. And there's not much time left!

Don't be fooled by the first song. Mellow gives way to a Metal message the likes of which we haven't heard since **Your Dying Day**. While the typical Christian Rock/Metal band tends to get caught in a lyrical trap of meaningless repetitions, Haven once again warns us about the deepest, and sometimes subtle efforts of Satan and his traps. A subject that isn't mentioned much is driven home in songs like **Divination**, **Witching Hour** and **Seance**, which is that the occultic power of darkness is real! **Holly** and **Unchanging Love** reminds us in the simplest terms that we all need God in our lives, no matter who we are or what we have done. **When You Said Goodbye** and **Blood Of The Lamb** encourages us to expect the kingdom when we live for Jesus!

Metal radio picks include **Divination** and **Unchanging Love**. Rockers will be cuing up **When You Said Goodbye**, and even CHR radio will be enjoying **Spend My Life With You**. Metal-mixed messages that make a difference!

--Phil Sterling

APPLEHEAD
"MEANING"

Ocean

Hailed as a heavy band going after the "Nirvana vibe" (Oh yes, another Nirvana comparison. I bet we're gonna see a lot of new bands go after this grunge style of Metalized Hardcore.), I knew this was going to be an interesting project--especially when I heard that The Crucified's Greg Minier was the chief instigator.

Sure enough, a swirling, low-end grunge sound pervaded these deep-in-groove tunes. Tunes like **Revolutionary** and **Six Feet Under** personify this style to a "T." It's fun to hear the influences of the late 60's atmospheric psychedelic music hybrid with the brash energy of Punk. **Intermittent You** screams for attention with urgent and desperate playing and singing. Talk about energy! This song reeks with it. This tune and **Monkey On My Back** are the two dominant cuts, in this reviewer's opinion. **Monkey...** features a very cool rhythm for the verse and bridge sections, along with a heavy thumpin' bass.

Lyrically, this band has some good, honest things to say. There's a little bit of sentiment about death in **Six Feet Under** and **Crutch** takes a label that skeptics like to use as a put-down and turns it around to be a testimony: "You're my crutch, and I'm Your slave." The title track reinforces the fact that God gives meaning to our lives, no matter what the circumstances to the sound of a Metallica-ish ballad, and an instrumental called **Relation** seems to carry this sentiment up to the end of the album.

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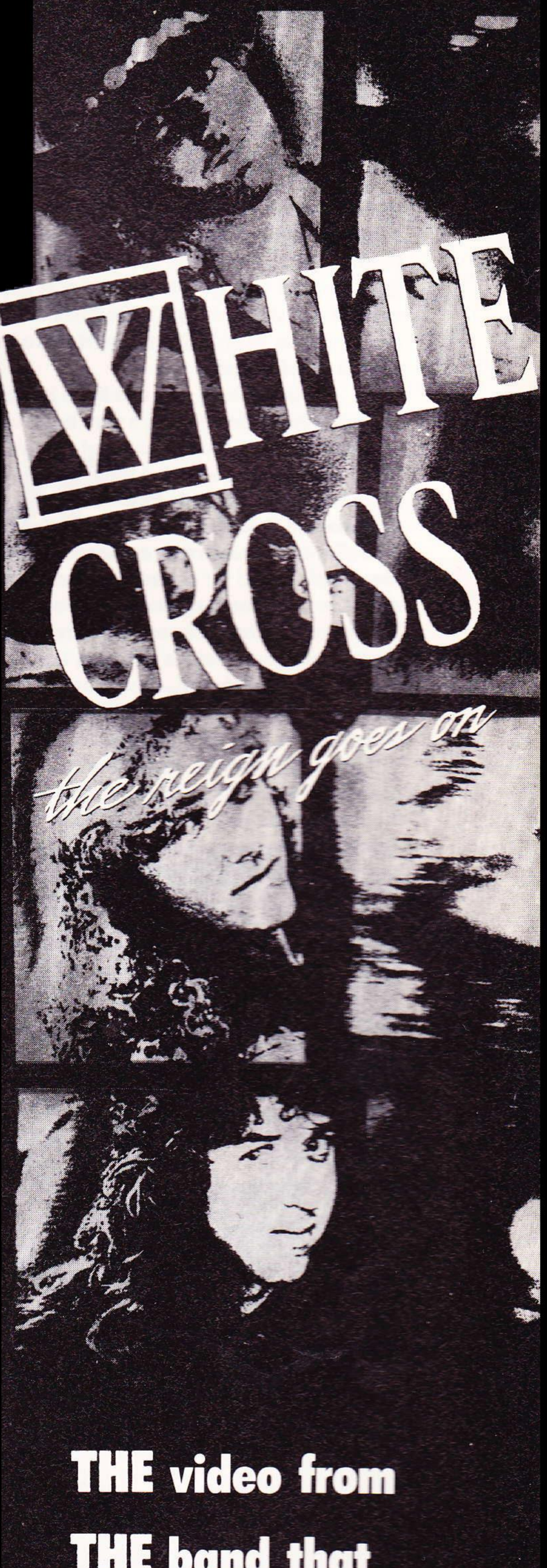

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--DV

LEGEND

Word

Anyone who caught the band Ruscha three years ago on its "Come Alive" tour will remember hearing a powerhouse commercial Hard Rock band (a la Europe) blowing doors down with some high velocity tightness and energy. The core of that band, vocalist Andy Denton, guitarist Mike Jacobs and drummer Billy Williams, went on to form what is now Legend.

In the long run, this band just might live up to its name. Playing a very tight, very commercial Hard Rock, this band creates hooks big enough to fetch a whale. Monster Rock tunes like **Set This Place On Fire**, **Colours** and **Friendly Fire** could set this band up well with a mainstream audience. This band seems well-suited for the advent of major video exposure via something like the upcoming Z-TV network. The chops are all there and fitted together with a tenacious tightness that makes each nuance and rhythm change amplified.

When I first heard this album, I thought I was hearing a band go for the Whiteheart/Petra vibe, but closer examination reveals a much heavier foundation than those other bands, actually earning it the broad label/ umbrella of Metal that a Rock band like Europe gets described with. A couple songs stand out from the rest: a killer acoustic ballad called **Lead Me Back** and a Blues tune shaped around Isaiah 40:31, called **They That Wait**. **Angela** is a great middle-of-the-road rocker about an attractive girl who is lost to the world.

This band is gonna get noticed and get a lot of radio airplay on Christian Rock stations, and they've got what it takes to live up to any of their musical hype.

--DV

PETRA
"UNSEEN POWER"

Dayspring

Early buzz about this record was that it was Petra's best and hardest rockin.' I would agree with the first statement, but not the second. There is some nice rockin' moments though, like the haunting (Boston-like) guitar lines in **Destiny**. One thing that Petra can definitely be lauded for here is experimentation. This is not your typical Petra/John and Dino special. Just check out the Gospel choir-backed **Who Is On The Lord's Side**, which locks into a groove and then Schlitt and Hartman trade off vocal and guitar licks. The soulful, Motown-ish **Hand On My Heart** is a bit too much of a departure from Rock 'n' Roll, if you ask me. It sounds like something off the new Charlie Peacock or Smokey Robinson albums. The song will probably do well in the small goldfish bowl (compared to top 40) of the Christian adult contemporary radio charts. One bridge in the song finds Schlitt semi-wailing over a background of Beatles-esque guitar lines.

Decent album, but I still wish the band would cut loose with some screaming Metal. Anyone who's seen 'em in concert knows they could do it if they wanted to.

--DV

ULF CHRISTIANSSON
"THE LIFESTYLE FROM ABOVE"

Kingsway

This solo album by Ulf Christiansson, like his previous one IN MY DREAMS (circa 1982), is a departure from his work with the hard rockin' band Jerusalem. This collection sounds very clean and melodic, which showcases Ulf's great voice and features lots of guitar strumming (acoustic and electric) instead of power chording and searing solos. Because of the mellow-ness in sound, the message can gravitate to the forefront of each song, which is a good thing with these powerful lyrics. This isn't some teenager writing about how God can use Rock music and how cool it is to headbang for the Lord. No, this stuff shows lots of thought and study of the Word.

A good example would include the song **Only Love Can Change Us**, whose title explains the emphasis behind the chorus, but the verses contrast this by painting a picture of an unhappy man who walks on people and refuses God. **You're A Winner** is quite a motivating song, as its title would imply, with a very upbeat chorus.

A rushing crescendo pushes the ending of **Your Clothes Are Whiter**, making for very emotional worship: "The Bridegroom is coming/ The wedding will soon begin/ If you want to, you can come/ I know He's gonna come/ He is worthy, only He is worthy/ And she is getting ready for the King to come."

A Mighty Wave, A Might Wind features some of the incredibly passionate delivery Ulf has been known for in concert. He sounds like a prophet crying out with a broken heart for his nation.

Musically, this Pop album is extremely palatable, and could open up lots of new doors for this man, who many would never suspect pounded out such tunes as **Plunder Hell and Populate Heaven** and **Dancing On The Head Of The Serpent**. I personally thought Ulf's first solo album was too dorky for my tastes, but this new material is actually quite good. A little Beatles-type keyboard background adds to the title cut's foundation, but the rest of this material is like what you'd hear on VH-1 or something.

--DV

MORTAL
"LUSIS"

Intense

Have you ever heard Nine Inch Nails? This brand of heavy Industrial noise is pretty popular these days. I mean, you can even see Ministry videos on Headbanger's Ball! This genre often mixes loud electric guitar with sampled voices, drum machines and sequenced rhythms. It's got the energy and minor key discordant feel of Metal and the bounce and rhythm of dance music.

Mortal's lyrics are up front and introspective, meaningful and real. I think the band's music is cool, but a melody-conscious person like me can only take so much. Unless I'm in the mood for this, one album's worth is too long.

--DV

MINIER

R.E.X.

Here's a belated review of a tight Thrash project by Greg Minier (and no, this one doesn't sound like Nirvana), which never was reviewed here after its release over one year ago.

With an angry voice Greg screams out his urgent messages about the reality of Hell (**Do Not Be Deceived**), the horror of physical abuse and co-dependent relationships (**Price**), abortion (**Killing Of The Innocent**), the return of Christ (**Prophecy**) and false intellectualism (**Philosophy Of Man**). Check out this verse from **Killing Of The Innocent**: "Salt solution burns them black/ As they're taken from the mother/ Why should people have the choice/ To take life from another?" Simple and to-the-point, eh?

Tunes like **The Skeptic** and **Killing...** move along quickly with killer fast solos. **Price** is an exception to the speed (as is **The Secret Song**'s Blues excursion), with a slow heaviness that reminds me of some of the Acid Rock of the late 60's and early 70's (like The Amboy Dukes).

The three tunes that stand out the most are **Killing...**, **Prophecy** and **Philosophy Of Man**. They all have cool rhythms that carry the song into a groove. **Philosophy...** has a killer lead-in riff that reminds me of the rush that I feel when listening to the intro to Vengeance's **White Throne**.

For a two-day project, Greg Minier did a swell job cranking out a Thrash EP.

--DV

ROCKIN' RABBIS

Round Records

Here's some wild, punky Hard Rock with the Australian-accented vocals that make one reminisce about the early days of Punk. **Don't Throw Out The Babies** (or is it called **Bath Water**?) typifies this smart-aleck, tongue-in-cheek anger on this album. Something that will probably offend a lot of people, though is the inclusion of the cussword label "a**hole" (if you can believe that) in the song **Castle Built On Sand**.

The production is clean and the guitar sounds, whether they be hallow Punk or Country twang, come through high in the mix. Fans of scaterd-few might appreciate some of the almost mocking vocal delivery, but they aren't given in the theatrical/passionate way that Ramald brings to his craft.

Overall, a good novelty album and actual listening material for a small group of Punk aficionados.

--DV

JUSTICE
"COUNTING DOWN"

Round Records

Is there a music category called "Light Metal?" I think these four Aussies just created it. Just kidding--actually, Justice's approach is a very tangible blend of melodic Rock suited to the taste of listeners of Y&T

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and the old Refuge Records band First Degree. The songs display some fair progressions, but they're mostly predictable and tried. When the band wants to get down and go for it, they can pull it off, but it's never punched way up in the mix. Justice sounds like a band that will offer some good material in its future, but this release sounds more like a demo tape than a debut album made to blow people away.

Maybe younger, less critical ears will eat this material up, because as Pop sensibilities go, there's plenty here, but it's still a few steps below professional. The guitar leads in **Race Of Victory** have pretty good tone and hits the mark. Songs like **Way Back Home** and have pretty good melodies and hooks that stick with you for a while, but the vocals sound a tad inappropriate for the song.

Overall, this is one of those albums that lacks a bit, but grows on you because of the hooks.

--John Wilson and Spiny Norman

Various
"THE ROCK REVIVAL"

Sonrise

This two volume, two disc set features a lot of old classics, like Resurrection Band, Larry Norman, Randy Stonehill and Paul Clark, which have all been digitally remixed and mastered. Listening to these discs definitely returns you to an era--the 70's Jesus movement, where Rock played a vital role.

The collection is put together nicely, with tons of major contributors being represented. The production sonics are good, plus there's a nice history of the movement vignette written by Christian music historian Paul Baker in Volume One, and one by Larry Norman in Volume two. This album is available in some stores or by direct mail. Write for details on a special offer to Heaven's Metal readers: Sonrise Music Co, PO Box 965, Malibu CA 90265.

--DV

SAVIOUR MACHINE

This independently-released cassette and CD shows a dark hard rockin' band grappling with tears of pain, relating visions of the King and expressing themselves--all the while experimenting with music. While easily fitting into the category of alternative, the up front drumming and quick pace of tunes like **Retribution**, **Streams** and **Transcendence** could make a confused audience headbang. The five-part epic suite **The Revelation** shows the brooding and mood-swinging band at its best. The band's influences range from David Bowie to Black Sabbath, including U2, Peter Gabriel, Rush, Pink Floyd and The Doors--which help give the band a universal appeal.

For ordering info, send your dark, brooding letters of inquiry to: Milan Entertainment, 1541 August Lane, Santa Ana CA 92707.

--DV

PARAMAECIUM

Here's a good sonically-produced Death Metal tape with growling vocals and bass-heavy grunge. The musicianship of this trio is pretty good--and it's noticed on this tape pretty easily. Lots of cool studio effects were added to vocals and song intros, etc.

Abstraction has a real cool groove. The lyrics feature printed scripture references alongside each line and fit right into the Death realm with a contrasting message of light: "You suffer a spiritual blind deception/ But God awaits a response/ To the sacrificial death/ Of the Lamb of God."

Fans of Death Metal will most likely dig this tape. It's the most credible of this genre that's come my way this time. To order, send $8 to: A. Tompkins, PO Box 46, Forest Hill, VIC 3131, Australia.

--DV

DOUBLE EDGE
'STAND & HOLD YOUR GROUND'

Toronto's Double Edge here offer 11 songs of varying musical directions; there's Dio-ish gothic or "mellow" Metal, straight-ahead Rock, a ballad and--surprise!--even an R&B tune here. The style and progression of **Pride And Seek** bears a downright haunting resemblance to that of Stryper's **Not That Kind Of Guy**. **Bloodstain** kind of grows on you as you listen, due to its unhurried, straight rhythm. The recurrent themes in D.E.'s lyrics are issues of teen morality and the general desolation of godless life.

Vocalist Timothy John Huff usually sticks with a falsetto-ish style. Sadly, he is often noticeably flat. Notable for its heartfelt message and delivery is **Hard Change**, a dramatic effort airing the pains of a destructive lifestyle.

For ordering info, write: The Rock Pit, 10 Brief Road, Toronto, Ontario, M6L-2S7, Canada.

--John Wilson

REFUGE

This band plays a definite straight-ahead Heavy Metal style with garage-like simplistic songwriting that hovers over them like an "Under Construction" sign. **Don't Play With Fire** has some very direct lyrics concerning the dangers of messing with darkness. **Victim** talks about the deception of racism and how people can become a victim of a deceptive mindset like White Supremacy. Different...

Armor Of God is the best tune, sonic-wise, of this 7-song tape. The guitars cut, but the structure is your basic Metal formula and doesn't really impact you with intensity or passion.

For ordering info, write: 17579 Mesa St, Ste. A-105, Hesperia CA 92345.

--DV

FORTRESS
"EXHIBIT B"

Fortress displays some skilled instrumental skills, especially the guitar on **Tell Me**, yet the production and lack of groove keep this tape in the underground Metal classification for a reason. The band incorporates some very good ideas, like the subtle breakdowns in **Battle For You**. With a little work from a good coach/producer, this band could create some noteworthy material.

To order, send $7 (cash only) to: Fortress, Gerrit van der Veenstraat 10, 3762 XL SOEST, The Netherlands.

--DV

Various
"INFINITY ROCKS"

This sampler includes 11 bands that have played the Club Infinity in New York. Some of the bands are pretty hot, like Cephas, Creation and The Shock. The rest range from Bluesy Hard Rock to Pop.

The Shock plays a cool Pop Metal with a good knack for hooks, plus features some good lead guitar work.

For ordering info, write: Mosaic Records, 86-67 78th Street, Woodhaven NY 11421.

--DV

HEAR O ISRAEL

Ever wondered how Death Metal sounds in the garage? Hear O Israel will tell you all you need to know about how awful a loose unit an sound going after this style with poor equipment. Aargh! This stuff is self-indulgent and plodding. The guys barely show through this tape that they can probably do something live, but this tape has such poor sonics that not many a Grindcore fan would choose to suffer through it. If you do make it through the tape, you can find some heavy crunchin' tunes with gargle-with-razorblades vocals and some halfway decent guitar leads.

To order, send $4 to: Nolan James Strobridge, 1021 Greenwood Ave, Canon City CO 81212.

--DV

S.O.S.

This Pop Metal band cranks out some happy music with a simplistic, straight-ahead style and low to medium fidelity production. A profound break happens during the song **Jesus First** that has good things to say, but it sounds like a middle-age pastor delivering it instead of a Rock and Roll musicianary. **Put On The Armor** has a decent hook, but the vocals lack the production help to make the song rock.

This band shows a lot of potential and approaches their music from a very worshipful and "let's minister" attitude. They must work well in youth group settings, etc. Robert Keehn's guitar playing is commendable.

To order, send $6 (and make out checks/M.O.'s) to: Axiom Music Group, PO Box 14112, Louisville KY 40214-0112.

--DV

FACTOR OF FICTION

Here's some custom garage Punk/Metal with a myriad of influences, including Reggae. The singing is not that hot and the sonics aren't too good, but it had some creative ideas. To order, send $3 (cash only) to: Mark Wilkins, 276 Capp St, San Francisco CA 94110.

--DV

THE CHRISTIAN AND ART *By Kemper Crabb*

ROCKS IN PINK CEMENT

These four tunes are very musical alternative songs with lots of weirdness and psychedelic grooves to it. **Glide** starts off with a few lines from the Fifth Dimension's **Up, Up and Away**. It's funny. **Newt** sounds a bit like the Randy Rose/Danzig vibe for a while, with angry vocals, but then the frantic guitars change the mood to be more upbeat. A cool, Funk groove splits the song into yet another mood. To order, send $3 or a blank tape to: Jim Ellis, 206 S. Platten #3, Green Bay WI 54303.

--DV

FULL TILT

Here's a rarity: a vinyl EP! If you like good commercial Hard Rock, you'll dig this young band from Central Texas. Influences seem to range from Y&T to The Scorpions and Queensryche (the closest resemblance being Y&T). This is actually a good recording of four decent songs. The vocalist, Jim Brandt, used to drum for Roxalt.

Lyrically, the band is more of a positive message band than an out 'n' out ministry, with various topics such as drugs, love, soul-searching and growing up in the atomic age. **Eye Of The Needle** is about drug addiction, showing the heavier side of the band. **Face In The Mirror** deals with a guy who is searching for the person he knows he should be. **China Doll** warns about the harlot woman of Proverbs. **Sandy** is a love song, talking about reconciliation to a wife after a fall out in their marriage.

To order this EP (in vinyl only!), send $5 (plus $1 shipping/Make checks out to James Brandt) to: Full Tilt, 7598 Chevy Chase Dr. 104, Austin TX 78752.

--DV

KERRY LIVGREN & KENNETH BOA
SEEDS OF CHANGE

Sparrow

Here is a reprinting of Kerry's autobiography that follows his spiritual journey and days with Kansas right up to his conversations with Jeff Pollard of Le Roux that led him to Jesus. It's an exciting account of a very successful person's testimony. It shows a lot of insight into the "big time," as well as getting inside the head of the songwriter that brought the world **Dust In The Wind**, **Closet Chronicles**, **Carry On Wayward Son**, and many more great songs.

For those of you who've already read this book, this edition features five extra chapters that let us know what's been going on since he started AD and since AD dissolved. I didn't learn much from these extra pages (but, then again, I've been hot on the trail of any information I could find on this musical genius), so I wouldn't necessarily recommend it for those who have the first edition. It's a good book, but the revision could've been much more and gone more in-depth about the AD years.

--DV **HM**

ART AND WORK:
PART III - THE RESPONSIBILITY TO DEVELOP

In the first part of this series, we looked at the damage caused by the desire for immediately mature ability. In the second, we examined some of Scripture's passages that show that God intends for us to have time to grow in our sanctification and vocations. In this issue we will take up the question of what we are to occupy the time God has give us with, a question answered by the single word work.

We as musicians and artists (or mechanics, house wives, or bankers, for that matter) are to be responsible to use our God-given talents, to develop them, and to use them in the way that we are directed to by God (according to His pattern, of Matthew 25:14-30), because we are required to do so by God Himself (Luke 12:48) if we are to fulfill our calling, edify the Church, change the world, and (most importantly) please the Lord Jesus ("If you love Me, you will obey what I command...If anyone loves Me, he will obey My teaching...He who does not love Me will not obey My teaching. These words you hear are not My own; they belong to the Father Who sent Me." --John 14:15, 23-24).

Responsibility, not vain glory or pride, or the way you feel, or even what you want, but responsibility is to be our motivation for development in our vocations. Attend:

We know we are to work as unto the Lord in whatever we do (Colossians 3:23-24).

We are to work so that in all things we do, Christ may be praised (1 Peter 4:11).

We are to study to show ourselves approved, workmen who do not need to be ashamed (II Timothy 2:15).

We are God's fellow-workers (1 Corinthians 3:9).

Are we beginning to see a common factor here? Work -- we are to work to develop our talents, as the Parable of the Talents in Matthew 25:14-30 and Luke 12:48 so clearly teach (we'll look at these passages in the next issue).

Salvation is a free grace-gift we receive when we are justified and regenerated (or born again) by the Power of the Holy Spirit. Scripture says this in Ephesians 2:8-10. Yet it is also true that the salvation Christ has wrought for and in us must be walked in--we must externalize (or incarnate, in one sense) our salvation, as Philippians 2:12-13 points out, where it says, "Therefore, my dear friends, as you have always obeyed--not only in my presence, but now much more in my absence--continue to work out your salvation with fear and trembling, for it is God Who works in you to will and to act according to His good purpose." (NIV)

It is even proper to say that we have been saved (as in Ephesians 2:8-10), that we are being saved (as in Philippians 2:12-13), and that, when we are raised and physically translated into God's fully-arrived Kingdom, we will be saved (see II Peter 1:10-11; 1 Corinthians 15; 1 Thessalonians 4:13-18; Revelation 22:14). The point is that salvation is more than just an initial experience; it is also an ongoing process, requiring hard, gritty, obedient work to develop our talents to the point where God wishes them to be. This process necessarily requires the passage of time.

Why does God structure reality so that we must work hard over a long period of time? A good question, one that we will take up next issue (if God wills)... **HM**

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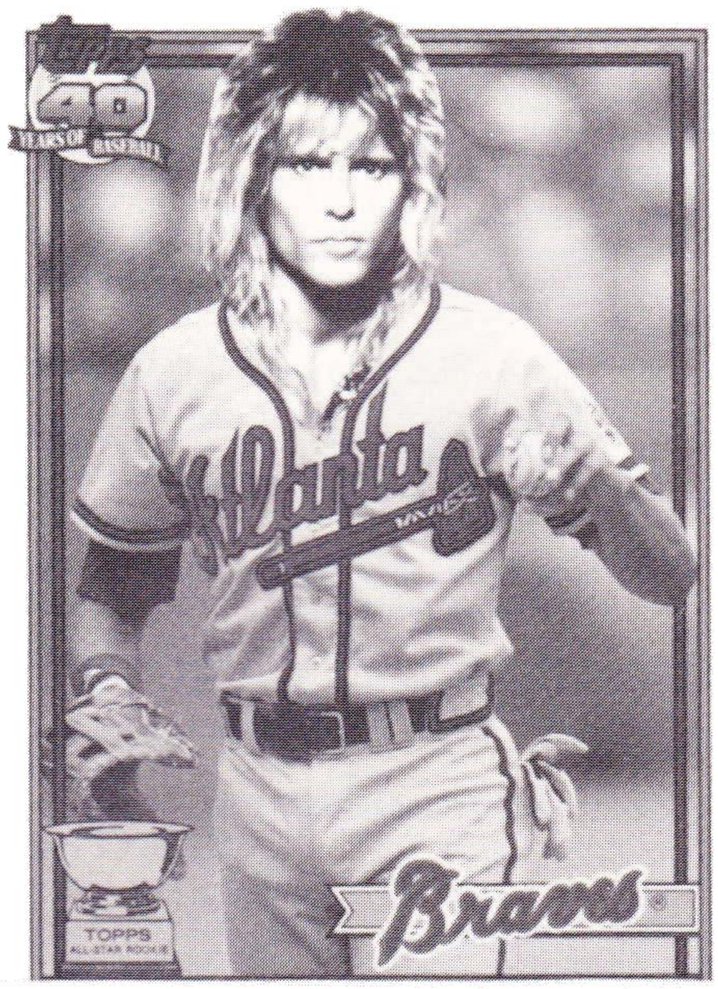
4/10	Bowie MD	305-341-5444

FIGHTER

3/1	Green Bay WI	305-341-5444
3/4	Greensburg KS	" "
3/7	Kansas City KS	" "
3/10	Greenville MS	" "
3/14	Ypsilanti MI	" "
3/18	Livonia MI	" "
3/20	Ada OH	

(Cont'd on next page)

INSIDE/OUT By David Bach



DAVID BACH

As I sit in the freezing cold of our drummer's garage, as we huddle around the old four-track machine, I realize that some things never change when it comes to making music. There is always (or should always be) that time when a band must enter the old demo woodshed and carve away at yet another new batch of tunes in search of electric utopia. But...it's too soon for a tangent and our mates in Tortured Virtue have entered the songwriting woodshed...and the sawdust be flying! And now, on with our story!

The last time our bro's met with their producer, the illustrious SAL MONELLA, he wisely loaned them one of his cassette four-track recorders, an old drum machine and a decent digital reverb. Jimmy started having a mental freak out when he saw the drum machine tucked under Sal's arm, but our seasoned producer calmed Jimmy's racing visions of Disco Inferno when he carefully explained that the drum machine would serve as a click track to help Jimmy improve his timing for the studio.

So, with our friends looking on, Sal began turning the garage into a makeshift demo studio. The guys were blown away by some of the recording tricks that Sal showed them. The coolest thing was the way that Sal made Jimmy's drums sound infinitely better than the classic pots and pans ring that the garage walls usually gave them. "It's easy," said Sal, "a good digital reverb can help these cheap demos sound decent, and it will help Jimmy's playing if we can make the drums sound good."

The guys couldn't wait to start, but Sal had them take the time to get a good stereo two-track mix of drums, bass and guitar, so they could use the remaining two tracks for vocals and guitar solos. "But Sal!" cried Ace. "How am I gonna do my triple lead on **Gingivetical Heresy** with just one track, and Biff doesn't need to sing two parts and..."

"Calm yourself Ace," smiled Sal. "These are just reference demos, so we can really examine these songs. By the time we get done with pre-production, you'll see what I mean...and, by the way, did you boys work on cutting down these tunes? Cuz that ten-minute opus has got to be cut in half."

"We tried to shorten them, Sal," sighed Biff, "but those long jams are a real part of our sound..."

"...And I can't imagine cutting out that bass and drums counterpoint at the end of **Papal Wermacht**," added Max.

"Listen up fellas!" said Sal in a firm voice. "The songs are too long and they must be shortened. I know that you boys want to keep your special sound, but you'll just have to trust me on this one!" (A classic and often-used phrase in this business)

Anyway, the first thing that Sal and the boys did was to choose tempos for the songs and Jimmy endured his first experience with the dreaded click track. Sal picked a cutting hand clap sound on the old drum machine and pumped it at Jimmy at an ear-splitting volume through the band's battle-torn monitors. The band watched with apprehension as Jimmy's confident smile slowly melted as he attempted to play along with the mechanical metronome. Simple fills became nightmares, and even staying on top of the beat was a struggle. "Wh...why do I have to play to this confounded thing anyway?!" said Jimmy, now seriously frustrated. "I have good timing and..."

"Jimmy!" interrupted Sal. "The studio is a whole different animal. The timing has to be perfect! Don't get discouraged. Mastering the click is a drummer's art. I know you can do it! Now let's get to work shortening these songs."

WELL... It would stand to reason that our friends in Tortured Virtue would be totally stoked that they were actually starting the journey toward Record Release Mecca, but instead our friends find themselves seriously bummed. For Jimmy, the fear of the unknown Click Monster has caused him to start to seriously doubt his abilities as a drummer. For Ace and Max, the startling realization that those incredible experimental forays would be tremendously diminished by Sal Monella's unyielding musical hedge trimmer was turning into a major bummer. And for Biff, the frank discussions with Sal about pitch and breath control had made him start wondering if the pressure of being a real recording artist was really better than those carefree days in the garage.

REALITY--What a concept! It doesn't matter who you are or on what level that you perceive yourself as being on--challenge always seems to bring out those high octane mixtures of fear and excitement. A good producer will always push you, just as a good coach would. Most of us (my self especially) are lazier than we would like to admit, and a good kick in the pants is often the only way to jump start our sagging commitment levels. It's important to view challenge as an opportunity to get better. The people who try to push you to new heights are usually trying to help you. Keep this in mind the next time someone gives you some valid musical criticism. There is a good kind of "bummed" that makes us strive to improve, and then there is the one that starts in our minds that tells us that we should just quit now. This really doesn't start in our minds at all, but is from the pit...which leads me to a story that I heard that I felt led to share with y'all.

Well, it seems that the Ol' Devil was having a yard sale...yep, he'd cleaned out his old shed and had laid out many of his trusty tools for sale. People gathered 'round for a closer look at these tools, which the old Tempter had successfully used against man through the ages. The classic ones were there and easy to recognize: Pride, Hatred, Lust, Greed, etc.--all the old standards. ...But there was one set apart from all the others that had a price tag much higher than any of the other tools. No one could identify this tool or could figure out why it was so much more expensive. Finally, someone had the courage to ask the Devil about this special tool. "Ah, yes!" said the Devil. "This is perhaps my greatest tool of all! I have defeated more good men with this tool than with any of my others. This is the tool of Discouragement. You see, once a man succumbs to Discouragement, I don't need to use my other tools!"

This story really blew me away when I heard it and realized how much of my spiritual effectiveness had been defeated by Discouragement. I know that we always try to have a few laughs with this column, but, on a serious note, I would like to encourage every one of you to press on in your calling, whether it is in music or whatever. There will always be a certain amount of fear when you press on against the odds, but if God has called you into something, we need to make sure that we don't make like a Jonah and bail out when God still has work for us to do. There will come a day when record sales and prestige won't matter, and most of what we've strived for will come to nothing. I pray that, as a part of the Body of Christ, this commando group known as Christian Metal will fulfill the mission that has been entrusted to us. Don't give up, Brutha's. See ya!

"May the God who gives endurance and encouragement give you a spirit of unity among yourselves as you follow Christ Jesus." (Romans 15:5)

"But those who hope in the LORD will renew their strength. They will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint." (Isaiah 40:31)

"There is surely a future hope for you, and your hope will not be cut off." (Proverbs 23:18)

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TOUR DATES Cont'd:

FIGHTER		
3/21 Berea KY	305-341-5444	
3/25 Hailey ID	"	"
3/28 Missoula MT	"	"
4/3 Omaha NE	"	"
4/4 Hillsboro KS	"	"
ONE BAD PIG		
3/13 Fargo ND	305-341-5444	
3/14 Minneapolis MN	"	"
5/15 Groveland IL	"	"
5/16 Columbus OH	"	"
XALT		
5/2 Moline IL	305-341-5444	
5/3 Ishpeming MI	"	"
L.O.U.D.		
3/1 Northcott KS	412-228-3483	
3/4-8 Bartlesville OK	"	"
3/11 Joplin MO	"	"
3/12 Carthidge MO	"	"
3/13-15 Stockton MO	"	"
3/18-22 Springfield MO	"	"

CONCERT REVIEWS

BLOODGOOD IN RUSSIA

I had the privilege of traveling with Bloodgood, as well as 300 other people from over 30 countries, to St. Petersburg (formerly known as Leningrad), Russia for the first ever Christian Arts Festival in that country. Staged as a week-long festival to expand the kingdom and bless the local orphanages, this event succeeded in both its goals.

Painters, dancers, mime artists, symphonies and even a Samoan fire dancer showed up to express their faith within their diverse cultures, which was a tremendous witness to the Russian people--especially the artists there. In the Octobersky Hall, there were nightly crusades, which saw around 400 to 500 people come forward each time for salvation and healing. The Palace of Beloselsky featured Classical music, with a special "twin city" concert including both the St. Petersburg Symphonic Orchestra and the New English Orchestra. The Leningrad State Variety Show Theater housed the Kids Festival, which sold out two months in advance. Each child received a voucher for a free Bible, and was treated to concerts by Canadian Rock bands **Double Edge**, and Y.W.A.M. Rock band **The Warriors**.

The Culture Palace housed the Rock concerts each night, which featured Seattle's Bloodgood. Since Bloodgood has a vacant drum seat at the moment, ex-member Mark Welling was sitting in. His chops and sense of timing was a great feeling for the band, and it was great to see brother Mark again. The band had 300 DETONATION cassettes with them to give away, and they had worked up some of the older tunes from that album (like **Eat The Flesh**), since several copies were smuggled in after its release in '87.

After the first night's concert, I felt like I was at home, because Bloodgood, Double Edge and Canadian headbangers **Tatterdemalion** played to a near-empty house. Apparently the local organizers in charge of publicity didn't know where to aim their efforts. The second night was a different story, though, because local underground music heroes **DDT** were opening. The theater was packed to capacity (2,000+), which loved every minute of DDT's folk-inspired Rock (reminiscent of Jethro Tull mixed with The Alarm). About half the audience left the building when DDT cleared the stage, and another one-third left shortly after Holland's Punk band **No Longer Music** (who toured outer Mongolia last year) took the stage. Once again, by the time Bloodgood hit the stage, there were only a couple hundred people (at the most) in the big theater.

The third night featured another Russian secular artist on the bill, a guy named **Boris Grebenschickov**, who was billed as the "Father of Russian Rock and Roll." A local girl told me that he really didn't fit that description, though, and his music was hardly rockin,' with all acoustic instruments. I thought to myself for the second night in a row, "Boy, Jethro Tull must go over big here," since both these artists liked to use flutes and such.

Les Carlsen & Michael Bloodgood offering Mark Welling a seat in Russia

By this time my roommate at the hotel (an ex-roadie for AC/DC), who was in charge of the Rock stage, moved the acts around so Bloodgood would open to the packed house and at least be heard. So, they got Boris to introduce Bloodgood and off they went into a high energy, tight set, which included material from DETONATION, ROCK IN A HARD PLACE (**Seven, Do Or Die, Heaven On Earth, Shakin' It** and **Never Be The Same**), OUT OF THE DARKNESS and three tunes from ALL STAND TOGETHER (**Escape From The Fire, S.O.S.** and **Kingdom Come**). Les rapped with the audience, thanks to the help of a Christian interpreter. It was interesting, because this guy was Russian Orthodox and he didn't feel comfortable talking about Satan the first night, nor repeating Michael's claim that "Communism had failed." This night, Les snuck around that and referred to the enemy as a fallen angel named Lucifer. His presentation of the passion and deity of Christ during **Messiah** each night was moving.

After Boris finished, a large portion of the audience was still present to see the theatrical performance of No Longer Music, which featured a roll-away bed during the song **No Sex**, and a giant electrical circuit, complete with electrical cord and wall socket. Lead singer David Pierce was strapped to the electric circuit and stage extras plugged the giant cord into the wall socket as the guitarist scrapped his strings with his pick and David jolted as if electrocuted; and then was placed in a coffin with a painted paper lid, which he burst out of in the next song, with hands lifted high. His translator-assisted altar call later saw around 20 to 30 young people make serious decisions to follow Christ.

This last night of Rock concerts ended on a high note, as did the whole festival. The local city officials have made it clear that they wish to invite everyone back for another festival next year. It was an exciting time, obviously, to be in Russia and this event impacted that community in ways we won't even know for some time to come (I mean, over 300 Christians gathered every morning to pray and worship together there--that's significant.). A lot of lessons were learned, especially in the Rock arm of the festival. A few Russian friends I made assured me that there were tons of Metal fans there and, if we would've booked a local Metal band, we could've filled the place with hungry headbangers. This culture is very fixated with Rock music. The first-class hotel

lobby blared MTV Europe 24 hours a day, and western radio was broadcast in tons of public places. One of the only four state TV stations plays tons of Rock videos. One night I turned on the TV and saw Larry Norman live footage with a Russian promoter explaining who he was and what he was doing.

I'm praying that some of the contacts I made will help establish distribution of Heaven's Metal over there, as well as a Russian translation eventually. Please join with me in prayer about this, and pray for the Russian people.

--Doug Van Pelt

STRYPER & BRIDE

The long-awaited Stryper/Bride tour came through the Lone Star state back in December, and Heaven's Metal was there for two nights. The final show of the tour, a date in San Antonio, may go down in Christian Metal history, for it was probably Stryper's last show with singer Michael Sweet!

Bride came on and opened up its blistering hot set with **Ever Fallen In Love** and never let up for about 45 minutes, where they slammed through most of the tunes on the KINETIC FAITH album. In Houston, during the middle of **Hired Gun**, the band played a short interlude from **Whole Lotta Love**, where Dale crooned, "Yes, there are two paths you can go by, but in the long run, there's still time to change the road you're on," making it obvious who one of the band's major influences is. The rhythm section of Jerry, Rick and Troy was extremely tight, holding down a sizzling groove in most every song.

In San Antonio, Bride had been told by Stryper that they "were gonna get a surprise," so Bride went out and bought some goodies of their own to spring on their touring partners. The only problem with their spray confetti idea was that Stryper snuck into the Bride dressing room while they were on stage and stole their cans of confetti. Instead of Stryper getting sprayed during their set, Bride got a dose of their own medicine.

Stryper came on after an intro tape with sampled chants of "Can't stop the Rock!" With this set, which was basically a continuation of the AGAINST THE LAW tour (plus the new tunes **Believe** and **Can't Stop The Rock**), Stryper proved that they are no longer just a Rock and Roll spectacle, but a serious Rock band. After opening with **Can't Stop The Rock**, the band went into a nice 'n' heavy version of **Rock The People**, which thundered--thanks to Robert Sweet's intense drumming on his unusually small (for him) drumset. The band then flew into **Calling On You**, which made sure the audience was in the band's pocket by this time.

A nice ballad from AGAINST THE LAW was next, **Lady**, but an unusual female-looking fan made her presence known in the second row. It was an inflatable mannequin that Dale Thompson was hoisting on his shoulders, which had "Hi Mike!" and "Hi Robert!" signs in each hand. When Michael first saw it, he almost lost it laughing during this soft song. Bride used the rest of Stryper's set to empty off their vegetable trays--by hoisting the food from behind the wall of amps onto the performers.

Oz Fox shined pretty well with his leads in **Two-Time Woman** and **Against The Law**. He started jamming at one point and led the band in a cover of Van Halen's **On Fire**, which illicited some boos from the audience in Houston, to which Michael said, "Hey, don't boo! Van Halen's a good band. We probably wouldn't sound like we do if it wasn't for them." I thought this was a pretty good move, since non-believers in the audience might be alienated by this obvious prejudice against secular lyrics, and besides, no matter what one thinks of Van Halen's smutty lyrics, everyone knows they don't stink musically--and they were a major influence to Stryper.

Anyway, the band openly talked about their faith in Jesus Christ and led everyone to participate in the old Stryper worship song--**Makes Me Wanna Sing**. The biggest surprises of the night centered around songs they either did or didn't play. They played **Loud 'N' Clear** from THE YELLOW AND BLACK ATTACK and **Winter Wonderland** (a B-single released with **Reason For The Season**); and they didn't play **Shining Star** nor anything from IN GOD WE TRUST. For an encore, the band came on and ripped through **To Hell With The Devil**. 'Twas a good concert and seemed to satisfy both the old and new, young and old Stryper fans. If Guardian would've been on the bill, as originally planned, it would've been like a mini-festival and too much excitement for any one person to handle.

--Doug Van Pelt

PASTOR BOB

The organ music begins to build. As the vocalist finishes his rendition of "I Believe In Miracles," the crowd enthusiastically welcomes the "man of God" as he walks across the stage. "There is healing in the air--I can feel the anointing," he says as he begins to welcome the waiting devotees. The crowd cheers! As he looks over the people, he continues, "God wants you to be healed today!" Then he looks upward as if talking to God, "Your people are hungry, Lord. Your people are hungry. They want to be healed!" Another cheer comes from the audience. They begin to line up to receive their "miracles." As this "miracle man" begins to touch people, they begin to fall down. "It's the power of the Holy Ghost," he explains. More believers begin to fall. Now he begins blowing on them. They continue to fall. As the microphone is passed from person to person, they begin to tell of miraculous healings and Holy Ghost sensations. As the program comes to a close, a telephone number flashes across the screen. It's an 800 number. The announcer explains that this number "is for credit card orders only." It's for those who would like a video tape of the program--a souvenir of the "healing power of God."

Michael reaches over to grab the remote control and switches off the tv set. He's confused. He bows his head once again and asks God to heal his legs. Michael dreams of the day when God will heal him. He imagines getting up from his wheelchair and walking again. It's been 14 years now since the accident, but he keeps praying for God to heal...just like He does on TV. What's the problem? Why isn't it working? It all looks so easy on TV! "Maybe I just don't have enough faith," he thinks to himself. As Michael continues to pray, he solicits God for more faith. "If only I could have that guy on television touch my legs," he thinks, "then I would be healed."

Michael is just one of many people who have become confused and disillusioned by the "healing" claims of many of today's popular evangelists. Why doesn't God heal everyone? Doesn't God love Michael as much as those people on TV? And, how many of them were actually healed anyway?

Michael reminds me of another man with a similar prayer. He was the Apostle Paul. In 2 Corinthians 12:7-9 he says, "...there was given me a thorn in my flesh, a messenger of Satan, to torment me. Three times I pleaded with the Lord to take it away from me, but He said to me, 'My grace is sufficient for you, for My power is made perfect in weakness.'"

Michael may spend the rest of his life in his wheelchair. If he does, it won't be because God doesn't love him, or that Michael doesn't have enough faith, or even that there is "secret sin" in his life. God is much more concerned about the condition of Michael's heart than He is about the condition of his body! 2 Corinthians 4:16 says, "Therefore, we do not lose heart. Though outwardly we are wasting away, yet inwardly we are being renewed day by day." You see, Paul knew that the power of Christ in his life was more important than his freedom from pain. In fact, a better translation from the original Greek in 2 Corinthians 12:7 would read, "God did me a favor" by giving me a thorn in my flesh. A favor? Yes! You see, as we seek His strength, we'll discover a depth in our relationship with God that we have never known.

So you see, our prayer should never be, "God, heal me or else--or else I'll just die--or else I won't follow you anymore--or else my faith will be destroyed." But instead, "God, your grace is sufficient for me, for Your power is made perfect in my weakness." Paul continues in 2 Corinthians 12:9, "...therefore I will boast all the more gladly about my weaknesses, so that Christ's power may rest on me. That is why, for Christ's sake, I delight in weaknesses, in insults, in hardships, in persecutions, in difficulties. For when I am weak, then I am strong."

For a copy of our latest newsletter containing a complete listing of Pastor Bob's teaching tapes and Bible study materials, please send a SASE to: Sanctuary, PO Box 4130, Redondo Beach CA 90278-8330. **HM**

INTENSE Records

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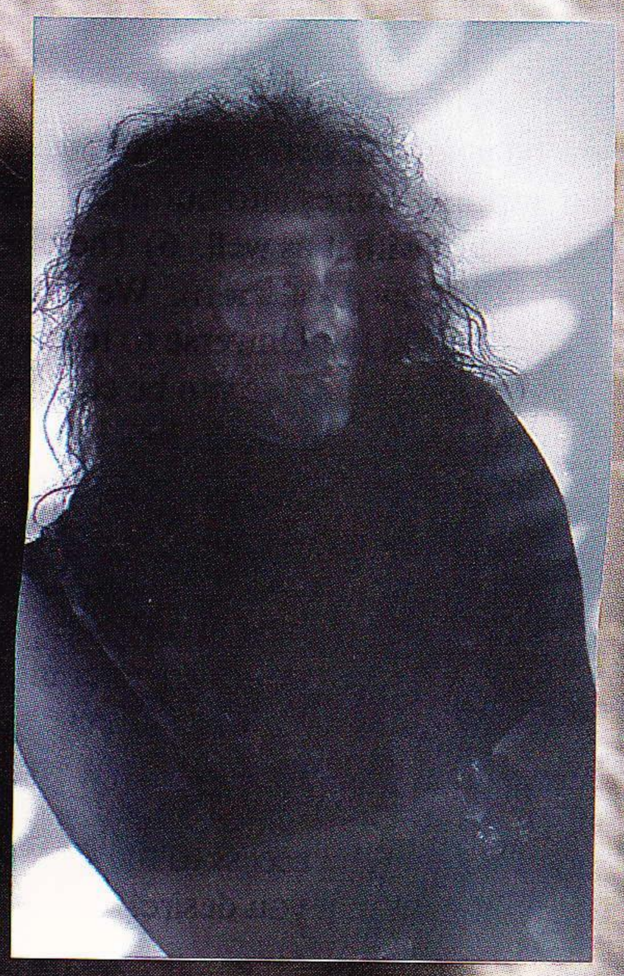
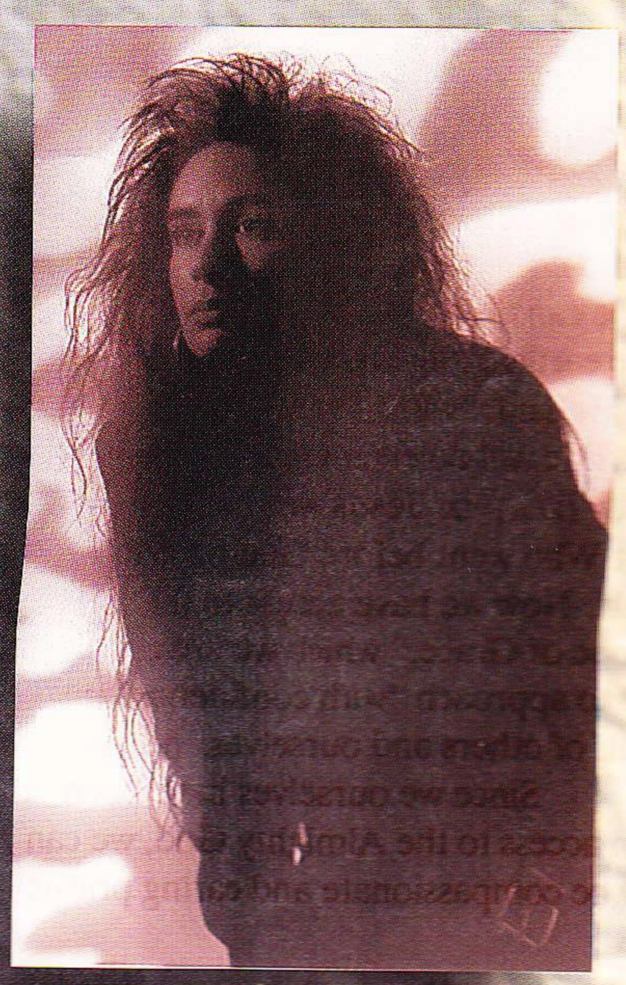
ROCK 'N ROLL THERAPY





Dedicated to Making a Difference

I'M A PRIEST?!?

That's right. If you're a Christian, you are a priest. You are a member of the "royal priesthood" talked about in 1 Peter 2:9. You belong to God and you have become a priest so that "you may declare the praises of Him Who called you out of darkness into His wonderful light." God gives you His Holy Spirit and, no matter if you're male or female, young or old, black, red, yellow or white, you have God Himself living inside of you. Ever since God poured out His Holy Spirit on the Day of Pentecost, believers have had access to God's power, instruction, comfort and encouragement.

All believers have the ability to be true heroes of the faith. Because Jesus sent and empowered us by the Holy Spirit, now we can do greater things than He did on the earth. "Anyone who has faith in Me," He said, "will do what I have been doing. He will do even greater things than these." (John 14:12) Jesus was the great High Priest Who went before God on our behalf. Now we have access to the "throne of Grace," which we are encouraged to approach "with confidence" on behalf of others and ourselves. (Hebrews 4:16)

Since we ourselves have been given access to the Almighty God, we can truly be compassionate and caring priests to a hurting and dying world. We don't need to wait for Vengeance Rising to come into town and lead all our friends to Christ. We can lead them to God ourselves, because we really know God and He has really deposited His Holy Spirit inside of us. We no longer need a man to represent us before God. Jesus already did that for us and He calls us "friends." (John 15:15) Therefore, we can represent God to other people. After all, we are "Christ's ambassadors, as though God were making His appeal through us." (2 Corinthians 5:20)

Being a priest and an ambassador certainly has some heavy responsibilities, but thanks to God's empowering Holy Spirit, they're nothing we can't handle. Let's look at some of the duties that God's priests performed in days of old and see if it gives us any insight into our role today.

The Bible tells us that: 1) The Levite priests were responsible for the care of the sanctuary. (Numbers 3:38) We could easily apply that to caring for our bodies, which is a temple of the Holy Spirit. 2) Priests were to keep the fire on the altar burning continuously. Can we conclude that we're to keep our hearts pure and on fire for the Lord? 3) The priests burned fragrant incense before the Lord on the altar. Incense sort of serves as a symbol of prayer (Luke 1:10, Revelation 8:4), so one of our duties could be said, "to intercede for other people in prayer." 4) The priests blessed the people of God with a priestly blessing that said, "The Lord bless you and keep you; the Lord make His face shine upon you and be gracious to you; the Lord turn His face toward you and give you peace." (Numbers 6:23-26) We, in turn, are to bless the people with spoken blessings. 5) Priests diagnosed leprosy (Leviticus 13:2-3), which is a disease where impurity is mixed with purity, causing the skin to blemish and become infectious. We, as priests, may be able to discern when compromise and impurity comes into our midst and how to deal with it as well. 6) The priests taught the Law (Leviticus 10:11). We have the best teacher in the Universe to teach us (the Holy Spirit), so we can be equipped to teach others the Word of God.

Now that we know what to do as priests, let's go out and do it! If you're not a Christian and you think that the life of a Christian is boring and lifeless, you have truly been deceived. If you enter into God's kingdom, you won't be made a second-class citizen. You'll be forgiven of your sin, cleansed and be made a royal priest with all the access to the Creator of the Universe that you desire!